

DIRTY ROTTEN SCOUNDRELS

Screenplay by

Dale Launer

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FADE IN:

1 EXT. VILLA TERRACE - HARBOR - SUMMER'S NIGHT 1

(NOTE: This entire scene is shot in such a way that we only see the character's waists. We never see their faces.)

A man (LAWRENCE) emerges. A woman (MRS. SUTTON) follows. CAMERA PUSHES INTO AN EXTREME CLOSEUP of the woman's back. The woman's hands reach around and unclasp a string of pearls from her neck.

MRS. SUTTON'S VOICE
Please, Your Highness, allow me to
make this little contribution.

Mrs. Sutton offers the necklace to Lawrence.

LAWRENCE'S VOICE
(he walks away)
No, I cannot accept them.

Mrs. Sutton follows him.

MRS. SUTTON'S VOICE
But think of what these could do
for your cause.

Lawrence stops and turns toward her.

LAWRENCE'S VOICE
Even though these pearls would
mean freedom for many of my
people, I will not take them.

He turns and walks away.

MRS. SUTTON'S VOICE
(she follows Lawrence)
Please... they could save the
lives of many men.

LAWRENCE'S VOICE
(he turns toward her)
The men of my country are proud
and would rather die than have
their Prince accept charity.

Lawrence walks away and stands at the terrace railing.

(CONTINUED)

MRS. SUTTON'S VOICE
(she is still following,
offering the pearls)
Then think of the lives of the
women, the mothers, the...

Lawrence whirls around to her.

LAWRENCE'S VOICE
The women of my country fight
along side the men and they are
also too proud to accept charity.

He turns away from her and gazes out to shore. Mrs. Sutton goes to him. He turns to her.

MRS. SUTTON'S VOICE
Then consider the lives of the
children...
(she gently takes
his hand and places
the pearls in it)
... the innocent children.

Lawrence pauses.

LAWRENCE'S VOICE
But...
(his hand gratefully closes
around the necklace)
... for the children.

(We note that Lawrence's hand is wearing a royal ring.)

Mrs. Sutton then leads a thankful Lawrence away as we stay with a view of the becalmed Mediterranean Sea and the brightly lit Riviera town in the distance. OVER this...

MAIN TITLES AND CREDITS APPEAR.

FADE OUT.

FADE IN:

2-2A INT. CASINO - NIGHT

2-2A

WIDE SHOT of casino with well-dressed people at roulette and baccarat table. A woman, expensively dressed, is gambling at one of the roulette tables. CAMERA THEN PANS around room until it stops at an EXTREME CLOSEUP of the back of a man's head. The man's hand ENTERS FRAME and suavely smooths down his hair. We notice that the hand wears the same Royal Ring as in the previous scene. The man is Lawrence.

(CONTINUED)

2-2A CONTINUED:

2-2A

Another man, ANDRE, steps up next to him and quietly and succinctly briefs him.

ANDRE

She's the blonde in the blue sequined dress. Extremely rich, very married, eminently corruptible, and a willing infidel.

Lawrence turns toward the direction of the roulette table and for the first time we see his face. Lawrence is a distinguished looking man with more than a hint of vanity about him. Lawrence eyes the woman at the roulette table. A smug smile appears on his face.

LAWRENCE

Perfect.

Andre hands Lawrence a stack of chips. Lawrence takes the chips and walks to the roulette table. The woman in the blue sequined dress is still at the table, this is MRS. FANNY EUBANK. She has a big stack of chips, but she's losing heavily -- and enjoying every second of it. She also wears a very expensive looking diamond brooch. Lawrence stands next to her and appears to ignore her. She is, however, immediately cognizant of the presence of this handsome man next to her. She puts a chip on number 16. Lawrence too places his bet on 16. They give a polite smile to each other as the croupier spins the wheel.

2B INT. CASINO RESTAURANT - NIGHT

2B

EXTREME CLOSEUP of a shrimp cocktail. PULL BACK to reveal Andre dipping a shrimp into its sauce and eating it.

JUMP CUT TO:

MAIN COURSE. Andre is finishing his entree.

JUMP CUT TO:

DESSERT. Andre is served some ice cream concoction by the waiter.

JUMP CUT TO:

COFFEE. Andre asks for a second cup for himself.

JUMP CUT TO:

Andre eating a tiny after dinner mint. He looks at his watch. He stands up and leave.

3 INT. CASINO - NIGHT

3

Lawrence and Mrs. Eubank are still at the roulette table. She still has a large stack of chips however Lawrence has no more chips. He is looking very depressed. He is eyeing the spinning wheel in hopes that his one last bet now on the table will be a winner. As the wheel spins we see Andre in the b.g. walking towards the table. The ball stops on a number. Lawrence loses again. He is trying to keep a brave face but it is obvious he is now broke. As Mrs. Eubank watches, Lawrence takes the ring from his finger and, just as Andre arrives at the table, Lawrence turns to him and hands Andre the ring.

LAWRENCE

(quietly, feigning
discretion)

Monsieur Andre, would you see what
you can get for this?

ANDRE

(pretending shock)

Not the Royal Ring, Your Highness!

LAWRENCE

(angry, but guarded voice)

Sshha! Do you want the world to
know?

An angry Lawrence turns and exits to the balcony of the casino. Andre follows him. Mrs. Eubank, quite interested by what she has heard, collects her chips and follows Andre.

4 EXT. CASINO BALCONY - NIGHT

4

Various plants dot the balcony which overlook the small harbor we saw in the opening. Lawrence stands posed dramatically at the balustrade. He is far enough away from Andre and Mrs. Eubank that he cannot hear them speak.

MRS. EUBANK

Excuse me, but, is that man
actually royalty?

ANDRE

No, Madame.

Andre turns away. Mrs. Eubank follows.

MRS. EUBANK

But you called him "Your
Highness."

(CONTINUED)

ANDRE

A faux pas... Please forget it.

MRS. EUBANK

You can trust me... I won't tell.

She takes his hand and stuffs five chips into it.
Andre looks at the chips.

ANDRE

(insulted)

Madame, I am the police chief of
Beaumont Sur Mer. What makes you
Americans think you can buy anyone
at any price?

(hands the chips back)

I have already caused the Prince
enough --

He covers mouth at slip.

MRS. EUBANK

(interrupting)

A Prince!?

ANDRE

(looks around anxiously)

Shhh!

MRS. EUBANK

He sounded like he was in
trouble. Perhaps I can help.

ANDRE

If you really want to help --
forget everything you've seen and
heard. Forget the very existence
of that brilliant, extraordinary
man of destiny.

Andre walks off to do something. Mrs. Eubank goes to
the Prince.

Lawrence is looking out over the bay in deep thought.
Mrs. Eubank walks up behind Lawrence.

MRS. EUBANK

Your Highness.

Lawrence is startled.

MRS. EUBANK

(continuing)

Don't be alarmed, I can be trusted.

(CONTINUED)

4 CONTINUED: (2)

LAWRENCE
(without looking at her)
Are you one of my subjects?

MRS. EUBANK
No, I'm an American -- Fanny
Eubank of Omaha.
(pointing toward
casino)
I couldn't help overhearing... if
you're in trouble and there's some
way I can help...

LAWRENCE
Thank you very much, but I cannot
accept. You have already risked
too much just in speaking to me.

MRS. EUBANK
(determined)
I still want to help.

LAWRENCE
(glancing around
discreetly)
You must understand -- I have
powerful enemies. They could be
watching as we speak...
(glances at her, "taken"
by her beauty)
My God, you're attractive.
(stops, looks up at
the moon as if it
were his watch)
It's late. I must go.

As she reacts, he gallantly kisses her hand, vaults the low balustrade and disappears into the night. Mrs. Eubank is lost in a romantic daze.

ANOTHER ANGLE

Andre comes out onto the balcony looking worried.

ANDRE
Has he left?

MRS. EUBANK
Yes, just a moment ago.

ANDRE
Good.

He turns to leave, but Mrs. Eubank stops him.

(CONTINUED)

4 CONTINUED: (3)

MRS. EUBANK

Oh, please... you must tell me
where he lives.

ANDRE

Oh no, Madame, you already know
too much... thanks to my
stupidity.

MRS. EUBANK

No, no...

(as she opens her purse
to take out money)
... you mustn't blame yourself.

ANDRE

I feel it only fair to warn you...

MRS. EUBANK

(hands him a big wad)
I know -- he told me he has
powerful enemies.

ANDRE

But there may also be an emotional
risk. You see, His Highness has
been a widower for five years...
and so completely devoted to the
cause of raising money to liberate
his country that he has denied
himself... well... the "emotional
consolation of a woman's company."

MRS. EUBANK

(eagerly, to herself)
For five years...?

CUT TO:

5 INT. BEDROOM - NIGHT

Mrs. Eubank's hand ENTERS THE FRAME and places her
brooch in Lawrence's hand.

MRS EUBANK'S VOICE

... please, Your Highness, for the
Freedom Fighters...

FADE OUT.

FADE IN:

6-7 INT. STUDY - MORNING

Lawrence is taking money out of his built-in safe.

(CONTINUED)

6-7 CONTINUED:

6-7

He places the bills in separate piles. Andre sits next to him. ARTHUR, Lawrence's houseman, stands by the desk. Lawrence is dividing the month's "take"...

LAWRENCE

... and this is for the overhead, and this goes to you, Arthur, and this goes to you, Andre, and this goes to me, which means it's time to go to Zurich.

8 EXT. ZURICH - FULL SHOT - AFTERNOON

8

... with the Alps in the b.g.

9 EXT. SWISS BANK - AFTERNOON

9

Lawrence, with briefcase, enters bank.

9A INT. SWISS BANK - DAY

9A

Very large, open, elegant room. A vast expanse of marble leading to a line of teller's windows. Lawrence enters room, past information desk, across the huge marbled floor. It is a long walk. As he walks several people say hello to him.

DOORMAN

Good afternoon, Mr. Bertram.

Lawrence continues walking.

BANK EXECUTIVE

Nice to see you, Judge Wildenstein.

Lawrence continues walking.

SECURITY GUARD

Good day, Dr. Calfan.

Lawrence continues walking. He arrives by teller's windows. He opens the gate to walk to a bank executive's desk. As he does a pretty young TELLER quietly calls to him.

PRETTY TELLER

Hello, Larry.

Lawrence accepts her greeting. He then shakes hands with the EXECUTIVE and opens the briefcase with the money.

BANK EXECUTIVE

Welcome back.

10-11 INT. ZURICH RAILWAY STATION - DUSK

10-11

Lawrence, holding the briefcase, an assortment of magazines and a French newspaper, gets on the train.

12 INT. TRAIN DINING CAR - NIGHT

12

Lawrence enters, CAMERA TRAVELS behind him. He sits at a table. A waiter offers Lawrence a menu. The waiter leaves and we FOLLOW him. As waiter goes to another table we lose him and CAMERA PUSHES IN to the door at the end of the car. The door opens and we are on an EXTREME CLOSEUP of FREDDY. Freddy is an American. He's a bit younger than Lawrence, and very cocky. He checks out the people in the dining car. At a nearby table he sees an attractive woman sitting there eating. Freddy drops his natural cocky demeanor and assumes an attitude of humility. He approaches her. He's very polite, genteel, and so soft spoken, he seems almost precious. Of course, Lawrence is in the b.g., observing all this.

FREDDY

Excuse me. May I sit here, please?

WOMAN

(pronounced French accent)

If you like.

FREDDY

Thank you.

A WAITER comes to Freddy.

WAITER

(possible French accent)

Good evening, sir. Would you like to see the menu?

FREDDY

Oh, yes, I'm starving.

(looks at woman)

Really starving.

He looks at the menu and tries to hide his surprise at the high prices.

FREDDY

(continuing)

Prices! Phew! What's the least expensive thing you have?

WAITER

A ham sandwich, twenty francs.

(CONTINUED)

12

CONTINUED:

12

Freddy takes out a few coins. He thinks. He puts the coins back in his pocket.

FREDDY

I'll just have the water please.

WAITER

Water?

Freddy just nods. Waiter exits. Woman looks concerned.

WOMAN

Only water? You seem so hungry!

FREDDY

I'm saving my money. For something special... my mother.

WOMAN

Your mother?

Freddy reaches for the bread basket and puts a hard roll on a small plate. He places his knife and fork gingerly beside it. He lowers his head and prays...

FREDDY

Well, she's not really my mother. She's my grandmother. But she raised me.

(he finds the next part difficult to say)

My real parents... didn't want me.

WOMAN

I'm sorry.

FREDDY

That's alright. My grandmother's a wonderful woman.

(he smiles at the thought of her)

She has a laugh that can make the birds sing. Do you know people like that? Aren't they wonderful? She's been quite ill lately. The hospital bills are adding up. I just want to do my share. It's tough for me because I never was very good with money. I just seem to take what the Red Cross pays me and I just give it right back to them.

(MORE)

(CONTINUED)

12 CONTINUED: (2)

12

FREDDY (CONT'D)

But I'm going to help my Gram-Gram. She's the one who taught me "It's better to be truthful and good, than to not!"

WOMAN

This is why you are eating bread? For your grandmother?

FREDDY

No... no...

(realizing)
It's not for her, it's for me.

WOMAN

Waiter...

FREDDY

What are you doing?

WOMAN

Waiter... You will have more than bread today.... Waiter.

FREDDY

Oh! No, ma'am, I can't let you buy me a meal.

WOMAN

Nonsense, Waiter, I want you to bring this young man whatever he wants.

FREDDY

I'll have a double turkey sandwich on rye, a side order of fries, a large knockwurst, three bags of potato chips, a chocolate milk and two beers.

(to Woman)

Why don't you have a beer? Three beers.

13 INT. LAWRENCE'S FIRST CLASS TRAIN COMPARTMENT - NIGHT 13

Lawrence is reading a newspaper. Next to him on the seat is his open briefcase in which is more reading material. The compartment door opens. A CONDUCTOR enters.

CONDUCTOR

Ticket, please. Beaumont Sur Mer?
Merci.

(CONTINUED)

13

CONTINUED:

13

Lawrence hands his ticket to the conductor who punches it and exits out of the compartment and down the narrow corridor. After a few moments we see Freddy in straw hat, enter from the opposite direction. He looks down the corridor to make certain the conductor is gone. He then opens the compartment door and slings his beat-up leather carrying bag up onto the rack.

FREDDY

(showing a ticket to
Lawrence)

... Forgot I had a first class
ticket.

Freddy leans past Lawrence and pulls open the curtains.

FREDDY

Does that bother you?

LAWRENCE

No.

Freddy puts his bag on the seat opposite and starts rummaging through. He produces a plastic bottle. He pours lotion on his hands and rubs it on his face. He notices Lawrence.

FREDDY

Want some bronzer?

LAWRENCE

No thank you.

FREDDY

Saves a hell of a lot of time.

LAWRENCE

No, I'm fine, thank you.

LAWRENCE

I couldn't help overhearing you in
the dining car -- my condolences
to your grandmother.

FREDDY

Huh? Oh, yeah, right!

Freddy chuckles, leans back with his feet up.

LAWRENCE

Didn't you say she's been taken
ill?

(CONTINUED)

13 CONTINUED: (2)

FREDDY

I tell 'em what they want to hear,
if it gets me what I want.

LAWRENCE

And did it get you what you want?

FREDDY

Got me lunch, a little spending
money.

LAWRENCE

Rather a shabby trick, isn't it?

FREDDY

I can see you've got a lot to
learn about women.

LAWRENCE

Yes, I am a bit naive when it
comes to the weaker sex.

Freddy leans over and offers his hand.

FREDDY

Freddy Benson, and you are?

LAWRENCE

(hesitates)
... Lawrence Jamieson.

FREDDY

You're married aren't you?

LAWRENCE

You can tell?

FREDDY

(nods)

Listen, we're the weaker sex. Men
don't live as long as women. We
get more heart disease, more
strokes, more prostate trouble.
You ever heard of a woman getting
a heart attack? I never have.

(crosses over to sit
next to Lawrence)

I say it's time for a change, I
say let them give us the money, I
say let's live off them... That
probably shocks a guy like you,
right?

He crosses back opposite.

(CONTINUED)

13 CONTINUED: (3)

13

LAWRENCE

It is a rather revolutionary thought. Do you really think it's possible?

FREDDY

Look at what I did in the dining car. She gave me a hundred francs -- that's twenty bucks.

(gloating)

You have any idea what it feels like to take a woman for twenty bucks?

LAWRENCE

No, I wouldn't. I'm afraid that's a little out of my class.

FREDDY

No it isn't... c'mon. Think big! Some chicks like this...

(gesturing to Lawrence's clothes)

... kinda look you got going for you there.

LAWRENCE

Really?

FREDDY

You know?

LAWRENCE

What?

FREDDY

Idea, idea...

Freddy taps his forehead.

LAWRENCE

What?

FREDDY

You're not a bad looking guy. I could show you the ropes. We could be a team, we're so unlikely they'd never suspect us. You know, older guy, younger guy...

LAWRENCE

You and I? Oh... I couldn't possibly...

(explaining)

... wife and family obligations, you know?

(CONTINUED)

13 CONTINUED: (4)

13

FREDDY

(tsk, tsk, tsk)
Too bad... We coulda had a blast
on the Riviera.

With the instinct of an older lion sensing the intrusion of a younger lion, Lawrence begins to question Freddy.

LAWRENCE

You're headed for the Riviera?

FREDDY

There's a town there supposed to
be crawling with rich women.

LAWRENCE

Really? What town is that?

FREDDY

(thinking to recall
the name)

Beaumont sur Mer.

Whoops! Freddy has named Lawrence's home base.

LAWRENCE

Beaumont sur Mer.
(smiles politely)
I'm afraid you've been
misinformed. Beaumont used to be
a lively spot, but it's been taken
over now by older, retired
couple... It's quite dead.

FREDDY

Older, retired couples...? Are
you sure?

LAWRENCE

Yes, I live there. And I'm
considered the town's playboy.

Freddy grimaces, whistles an exclamatory whistle.

LAWRENCE

(continuing)

All the social activity has moved
to the Italian Riviera...
Portofino.

Lawrence is pleased.

(CONTINUED)

13 CONTINUED: (5)

13

FREDDY

(considers)

It doesn't hurt to check it out,
 sometimes these sleepy towns
 really pay off.

LAWRENCE

(stands up)

Would you excuse me? I have to
 make a call to the wife and
 children, I always let them know
 exactly when I'm arriving.

FREDDY

They've really got you on a leash,
 don't they?

LAWRENCE

I'm afraid so...

Lawrence smiles sadly and exits. Freddy kicks back and goes to sleep.

14 EXT. BEAUMONT RAILWAY STATION - FIRST LIGHT

14

... as the train pulls to a stop.

15 INT. LAWRENCE'S COMPARTMENT

15

Lawrence and Freddy are preparing to get off the train.

LAWRENCE

Well -- here we are...

Freddy's looking out the window and his attention is caught by a BEAUTIFUL GIRL carrying an overnight bag.

FREDDY

Older, retired couples?

Lawrence moves to the door. Freddy follows.

FREDDY

(continuing)

You got a ride into town?

LAWRENCE

Yes I have.

FREDDY

Great, you can give me a lift.

(CONTINUED)

15 CONTINUED:

15

LAWRENCE
Do you have a hotel room?

FREDDY
I never make reservations.

The girl opens the door to Lawrence's compartment and starts to enter, stops as she sees the men.

BEAUTIFUL GIRL
Excuse me, is this train going to Portofino?

LAWRENCE
Yes it is -- we're getting off.
(to Freddy)
Right?

BEAUTIFUL GIRL
(squeezes past Freddy)
'Scuzzi.

LAWRENCE
We're getting off, right?

FREDDY
Oh, gee, actually, I forgot to make reservations. I'd hate to be stranded without a place to stay.

LAWRENCE
Why don't you stay with me and my family? You can have a cot in the spare room over the garage with Uncle Tutu.

FREDDY
(smiles through grimace)
Gee, tempting offer, but thanks...
(quickly)
How far up is Portofino?

BEAUTIFUL GIRL
Portofino? It's about 170 kilometers -- I live there.

FREDDY
No?

BEAUTIFUL GIRL
Yes.

LAWRENCE
Come stay with me, you can always go to Portofino later.

(CONTINUED)

15 CONTINUED: (2)

15

FREDDY

Gee, I would love to, but... my grandmother is there and she's expecting me.

BEAUTIFUL GIRL

Your grandmother is living in Portofino?

FREDDY

(grimacing)
Yes, and she's quite sick.

LAWRENCE

(smiling to Freddy)
Good luck. And my best to your grandmother. I hope her health improves.

(to girl)
Cio!

Lawrence exits.

FREDDY

(to Beautiful Girl, as he sits)
Cio!... Want some bronzer?

16 EXT. BEAUMONT SUR MER STATION PLATFORM - FIRST LIGHT 16
SHOT of Lawrence watching the train pull away.

ANOTHER ANGLE

As Andre comes up to Lawrence.

ANDRE

Your phone call didn't leave me much time.

LAWRENCE

Marion was perfect.

16A EXT. PLATFORM STATION - CAR PARKED - FIRST LIGHT 16A
Lawrence and Andre are walking towards car, Arthur is waiting.

ANDRE

May I ask why she was necessary?

(CONTINUED)

16A CONTINUED:

16A

LAWRENCE

I needed a decoy. I was sharing a compartment with this idiot who thought he was quite a player. He said he was going to do a little hunting in my Beaumont sur Mer.

ANDRE

M'sieur Lawrence you can afford to dismiss amateurs. Surely, he was no match for you.

LAWRENCE

One can't be too careful Andre, after all, a poacher who shoots at rabbits may scare big game away.

As they approach the car, Lawrence exchanges hellos with Arthur.

17

EXT. TOWN CENTRE BEAUMONT SUR MER - CAFE #1 - DAY

17

Lawrence is finishing brunch while Andre reads the paper.

ANDRE

Lawrence, listen to this...
(reading)

A clever, young, American con artist nicknamed The Jackal, has been working the French Riviera...

LAWRENCE

If he's in the papers, how clever can he be?

Andre puts down the paper and picks up a dossier. Shows Lawrence wedding picture of an attractive woman in her late 30's and her ninety-one year old husband.

ANDRE

Now to business. Krista Knudsen... widow of Lars Knudsen, the Danish match king. She left the Excelsior Hotel in Genoa at 7:40 this morning, driving a white Ferrari... She should be arriving in approximately...

He looks at watch.

18

OMITTED

18

20.

19 EXT. SAME CAFE - DAY

19

ANDRE

Ah ha, I think that's her now.
(frowning)
That's strange... there's a young
man with her.

20 EXT. BEAUMONT SUR MER STREET - DAY

20

POV - We see MRS. KNUDSEN behind the wheel, stopped at an intersection. She takes some money from her purse and offers it to Freddy. He shakes his head "no". Finally, she stuffs the money into his shirt pocket.

21 EXT. SAME CAFE - DAY

21

Lawrence reacts. He must get rid of Freddy and quickly.

ANDRE

The poacher?

LAWRENCE

Yes, and he's no longer satisfied
with rabbits.

(beat)

Monsieur Police Inspector, would
you arrange something for me...

DISSOLVE TO:

22 EXT. HOTEL - ANDRE IN FRONT SEAT - DAY

22

This is an OTS towards the front windshield. We see Freddy exit the hotel, give a big tip to the doorman, jumps in Mrs. Knudsen's Aston Martin, and take off. Andre follows him in his unmarked police car.

23 EXT./INT.. ANDRE'S CAR. SAME OTS - POV OF SHOP - DAY 23

Through the front windshield, we see the Ferrari parked in front of a men's clothing shop. Freddy comes out of the shop wearing a too-trendy resort outfit, and carrying boxes of other clothing. He tosses the clothes onto the jump seat of the Aston Martin, hops in and drives off. Andre follows him.

24 EXT./INT. ANDRE'S CAR - SAME OTS - POV OF BEACH - DAY 24

Many sunbathers are on the beach.

(CONTINUED)

24

CONTINUED:

24

Some of the women are topless. We see Freddy trying to pickup a topless girl. Freddy wears only tiny swimming briefs. He is tanned from the neck up only. He and the girl are next to a beach photographer. He takes a wad of money, peels off a few bills, and buys the girl some photographs.

ANDRE

Have you seen enough?

REVERSE SHOT - WIDER

Andre drives a police car. Sitting in the back seat of Andre's car is Mrs. Knudsen.

MRS. KNUDSEN

(outraged)

That money was supposed to go toward an operation for his grandmother.

ANDRE

He's a confidence man. A trickster. Madame will sign the complaint?

MRS. KNUDSEN

Gladly.

25

INT. LOCAL JAIL - FREDDY BEHIND BARS - DAY

25

The jail is dirty, and filled with vagrants. A policeman is at the desk in the b.g.

FREDDY

I'm telling you, I didn't steal any money from her! She gave it to me!

ANDRE

(indicating signed
complaint)

She signed this complaint, M'sieur.

FREDDY

She caught me with another woman! Come on! You're French. You understand that!

ANDRE

To be with another woman - that is French. To be caught - that is American.

(CONTINUED)

25 CONTINUED:

25

FREDDY

Well what am I going to do? How
do I get outta here?

ANDRE

That will be difficult. The
charge is a serious one, and you
are a vagrant... an unknown.

FREDDY

I'm not a vagrant...

(remembering)

... I've got a friend who lives
her. A Jamieson something...

Names several names in frustration.

ANDRE

Lawrence Jamieson?

FREDDY

Yeah that's him, we're like that...

CUT TO:

26 INT. JAIL - DAY

26

Freddy's in the b.g. pressing his head to the bars,
trying to overhear Lawrence and Andre's conversation.

LAWRENCE

Freddy, this is really very
serious. They don't treat gigolos
lightly in France.

FREDDY

Wadda'ya mean?

LAWRENCE

Up until 75 years ago they were
castrating them.

FREDDY

(self-consciously
covering his crotch)

Don't say that word!

(getting scared)

What do they do now?

LAWRENCE

Well that depends who the judge is.

(turns to Andre;
in French)

Who will try this case?

(CONTINUED)

26 CONTINUED:

26

ANDRE

Reynaux!

Lawrence flinches at the thought. Freddy looks concerned. Lawrence walks to the cell.

LAWRENCE

Judge Reynaux Phew! A month ago his wife left him for... for an American boy.

FREDDY

(with increasing panic)
What am I going to do?

LAWRENCE

I suggest you get in touch with the American Consulate A.S.A.P.

(beat, shakes
Freddy's hand)

Good luck, Freddy.

Lawrence turns away feeling terrible for Freddy.

FREDDY

No... no... no... you gotta do something. You gotta help me.

Lawrence thinks for a moment, then comes back to the cell and gestures for Freddy to come close. In voice too soft for Andre to hear...

LAWRENCE

Do you have any money?

FREDDY

About twelve uh, nine hundred dollars.

Lawrence looks disappointed.

LAWRENCE

I know this chap, Freddy. He'll want about five thousand.

Lawrence walks to Andre and talks to him in animated whispers. Then Andre looks angry and indignant, much to Freddy's dismay. Lawrence calms him down, then returns to Freddy.

LAWRENCE

(continuing)

You're in luck, he wants five thousand.

(CONTINUED)

26 CONTINUED: (2)

26

FREDDY

I don't have five thousand.

LAWRENCE

Can you get it?

FREDDY

Yeah... but I'd have to go home.
I could mail him a check.

Lawrence sighs, doesn't think it'll fly, but gives it a try anyway. He goes back to Andre. The conversation builds in animation. Andre is again insulted, spits on the ground, etc. Then he appears calm. Lawrence returns to Freddy and...

LAWRENCE

Freddy, he says you can go, but if he hasn't got the rest of the money in 48 hours, he'll submit your name to Interpol and you'll never be able to travel in Europe again.

FREDDY

Great! Fine! Terrific! It's a deal! Thank you... Thank you so much... Lawrence... Lawrence Jamieson.

27 EXT. FRENCH AIRPORT - DUSK

27

Passengers board the steps to the plane. Lawrence, Freddy and Andre walk to steps... as they walk toward the plane, Freddy grabs Lawrence's hand and shakes it with heartfelt gratitude.

FREDDY

You know I'm pretty good at sizing people up and I think you're one terrific guy.

LAWRENCE

I suppose I just get pleasure in helping people like you out.

FREDDY

(to Andre)

Now that I know how things work around here, I'll be a little more careful. I'll send you a check...

He AD LIBS.

28 INT. SECTION OF PLANE - DUSK

28

Settling down into one of the seats is Mrs. Fanny Eubank. She looks out of the window and reacts.

29 EXT. STEPS TO PLANE - DUSK

29

From Mrs. Eubank's POV we see through the window Lawrence at the foot of the steps. He shakes hands... then pats Freddy on the back, as if wishing him luck.

30 INT. SECTION OF PLANE - DUSK

30

As Mrs. Eubank reacts to this.

31 INT. PLANE - AIRBORNE - NIGHT

31

Freddy is in his seat having a drink. Mrs. Eubank walks down the aisle towards the front of the plane. She walks past Freddy. She stops, turns, and gives Freddy a look motioning for him to come to her. Freddy doesn't know what the hell is going on. She subtly motions to him several more times until he hesitantly walks towards her.

MRS. EUBANK

(confidentially)

I see you know His Highness.

FREDDY

(puzzled)

Who?

MRS. EUBANK

The Prince.

FREDDY

The Prince?

MRS. EUBANK

I saw him shake your hand and pat you on the back!

Freddy stares at her blankly.

MRS. EUBANK

(continuing; smiling)

Yes, I know. He pledged you to secrecy too, hmm? But you don't have to cover up with me, I'm a supporter of the throne.

(then...)

In fact, it may be my money that's financing your mission.

(CONTINUED)

31 CONTINUED:

31

FREDDY
You're financing... my "mission"?

MRS. EUBANK
Yes.

FREDDY
No kidding? And are you -- ?

MRS. EUBANK
Perhaps His Highness has mentioned
me? Fanny Eubank.

FREDDY
Fanny Eubank?

MRS. EUBANK
Fanny Eubank?
(beat)
Of Omaha?

Freddy's nimble mind kicks into gear.

FREDDY
Of Omaha? Oh yes, oh yes... Lady
Fanny?

MRS. EUBANK
(flattered)
He called me... Lady Fanny?

FREDDY
Oh yes -- Lady Fanny of Omaha; he
speaks of you with great
affection.

MRS. EUBANK
(delighted)
Does he really? What does he say?

FREDDY
How beautiful and generous you
are.

As Mrs. Eubank smiles proudly.

MRS. EUBANK
I'm so proud that it's the Eubank
jewelry that financed your
mission.

FREDDY
You've done a wonderful thing.

(CONTINUED)

31 CONTINUED: (2)

31

MRS. EUBANK

Thank you...
 (raises her glass)
 To the cause.

FREDDY
 To His Highness.

Freddy takes a sip. Mrs. Eubank clinks glasses with him and they both sip.

32/33 EXT. VILLA - MORNING

32/33

Lawrence is having lunch. He sits looking over the cliff to the beautiful Mediterranean sea spread out before him. Behind him we see his large and elegant villa with its expanse of well-manicured lawn. Lawrence is happy. All is well with his world. Arthur, his houseman, enters.

ARTHUR
 Sir... excuse me, I'm sorry, sir,
 but the man said it was urgent.

LAWRENCE
 What man?

ARTHUR
 The courier, sir... he's waiting outside. He said you would recognize the "secret" password.

LAWRENCE
 What secret password?

FREDDY (O.S.)
 Lady Fanny of Omaha.

As Lawrence reacts and turns toward the sound of the voice.

WIDE ANGLE

We see Freddy, suitcase in hand. Arthur starts to exit and Freddy hands him his bag.

FREDDY
 Hi! Would you take this to the guest bedroom and see that everything is neatly pressed.

(CONTINUED)

32/33 CONTINUED:

32/33

LAWRENCE
Go ahead, Arthur.

Arthur exits with Freddy's bag. Lawrence is waiting for Freddy's next move. Freddy turns to the view of the sea and...

FREDDY
Wow!.... wow!.... wow!.... wow!
That's all I can say is wow!

Lawrence pulls out his checkbook...

FREDDY
(continuing)
Oh, what an asshole. I was telling you how to take women.

LAWRENCE
How much do you want?

FREDDY
Why, Your Highness, I couldn't take money from a man who needs "every penny to free his enslaved people."

LAWRENCE
What do you want?

FREDDY
(shouting as he gestures to the house and grounds)
This... this... this... I want this... this is what I want. I don't want money, I want you to teach me, polish me, I'm in your hands...

LAWRENCE
I wouldn't soil them on you.

FREDDY
Is that any way to talk to your partner?

LAWRENCE
You can't be serious.

FREDDY
Larry...

(CONTINUED)

32/33 CONTINUED: (2)

32/33

LAWRENCE

Lawrence!

FREDDY

All my life I thought I was the best, until I met you. I never realized how far you could go with this scamming thing. You've opened my eyes.

LAWRENCE

Freddy, this scamming thing, as you call it, has taken me years to perfect.

FREDDY

I got time.

LAWRENCE

Why should I help you?

FREDDY

Because a guy with my mouth could ruin a lot of business around here for you.

Lawrence pauses. He walks around Freddy looking him over.

LAWRENCE

What sort of an education did you have?

FREDDY

High school diploma.

LAWRENCE

And you majored in?

FREDDY

Metal shop.

LAWRENCE

Metal shop... Yes, I can see you have a certain brutish appeal to women. You're certainly unprincipled and lying comes naturally to you.

(considering)

Alright. I'll do it. I'll teach you. I'll set you up and I'll give you a percentage.

(CONTINUED)

32/33 CONTINUED: (3)

32/33

FREDDY

A percentage!

LAWRENCE

... but with one understanding. I
run the operation and you do as I
say.

FREDDY

Yes! Yes! Alright!

LAWRENCE

Class begins after lunch.

Freddy lets out a war whoop as Lawrence sits back at
the table.

34

EXT. VILLA - DAY

34

Lawrence walks with Andre along the garden path. Andre
paces alongside him, agitated.

ANDRE

I have a plan for this jackal.
There is a certain man who owes me
a favor... Rene The Knife. A
master with the stiletto and an
absolute magician at hiding a
body.

LAWRENCE

Andre!

ANDRE

As Police Inspector I give you my
word, the case would be
investigated in a very slipshod
manner.

LAWRENCE

Stop worrying, Andre.

ANDRE

I tell you, it was a mistake to
take him in.

LAWRENCE

I am taking him in gracefully in
order to get him out gracefully.

"Pygmalion" scenes begin (i.e., scenes of Lawrence
teaching Freddy elegance).

31.

35 INT. VILLA - LAWRENCE'S DRESSING AREA - DAY/NIGHT 35

Lawrence takes a suit out of his wardrobe. Lawrence's tailor is there to help the suit fit Freddy.

36 INT. VILLA - DAY/NIGHT 36

Lawrence is showing Freddy how to use the proper amount of cream or pomade on his hair. Lawrence then re-styles Freddy's hair.

37 EXT. BEAUMONT SUR MER - STREET - DAY 37

Freddy and Lawrence are at magazine rack. Freddy takes People, US, Hot Rod, Mad Magazine, Harvard Lampoon, and a French nudie magazine. Lawrence lifts them from Freddy's hands, puts them away and gives him Fortune, New Yorker, Tatler, Vanity Fair, Town and Country, Interiors, Architectural Digest, etc.

38 INT. VILLA - DAY 38

Lawrence teaches Freddy flower arranging.

39 INT. VILLA - DAY/NIGHT 39

Lawrence teaches Freddy how to open a bottle of champagne.

40 INT./EXT. VILLA - ROOM/AREA WITH COLUMN - DAY/NIGHT 40

Lawrence teaches Freddy how to enter and lean romantically on a column. (NOTE: This is SERIES OF JUMP CUTS of Freddy making the attempts.)

41 INT. RECITAL ROOM - DAY/NIGHT 41

There are about 30-50 people elegantly dressed listening to a harp recital. Lawrence and Freddy are in the first row.

42 INT. VILLA - DAY/NIGHT 42

Lawrence teaches Freddy how to kiss a woman's hand properly. Arthur's hand is being used as the woman's hand. Arthur tries to maintain his dignity.

43 EXT. CAFE - DAY

43

Freddy holds chair for woman at nearby table. Lawrence watches.

44 EXT. VILLA - NIGHT

44

Lawrence teaches Freddy how to drink wine and gaze at the moon.

45 OMITTED

45

45A EXT. VILLA TERRACE - NIGHT

45A

Lawrence, Arthur and Andre sit on a couch. Freddy enters and leans romantically on a column, he takes a flower out of a vase and puts it in his lapel, he rearranges the flowers tastefully, he takes a bottle of champagne and with an easy elegance, pops the cork. Lawrence, Arthur and Andre applaud. Lawrence stands and walks to Freddy.

LAWRENCE

Well done.

FREDDY

I look great, huh? I know the moves.

LAWRENCE

Yes, Freddy, you're ready. But remember our agreement. I am in charge and you'll do exactly as I say.

FREDDY

Exactly as you say!

46 INT. VILLA SUNROOM - DAY

46

There is champagne poured. CAMERA PULLS BACK to reveal MISS TRUMBLE, an attractive Oklahoman in her thirties looking guilty. Lawrence is standing at the door, hurt by something Miss Trumble has told him.

LAWRENCE

I feel like a kept man.

MISS TRUMBLE

I'm sorry.

(CONTINUED)

46 CONTINUED:

46

LAWRENCE

I'm going straight to M'sieur Andre and tell him to tear up the check immediately.

MISS TRUMBLE

You can't. I paid the 100,000 francs in cash.

LAWRENCE

Damn!

Lawrence flops in a chair, humiliated.

MISS TRUMBLE

Please don't be angry with me. He said he wouldn't let you go unless I paid off your loan.

LAWRENCE

What else did he tell you?

MISS TRUMBLE

He told me how you needed that money for your country to help fight the communists.

(kneels beside
his chair)

It's an admirable cause.

(beat)

Please don't be mad with me.

(beat)

Please! Pretty please.

Lawrence swallows his pride, nods, then gains the courage to smile. She changes the subject to cheer him up.

MISS TRUMBLE

(continuing)

Well, now, there's my smile...
Daddy says we're gonna have the biggest weddin' ever held in Tulsa.

(then)

When do you think we could fly back?

LAWRENCE

Perhaps we should go by ship...
Ruprecht likes the water.

(CONTINUED)

46 CONTINUED: (2)

46

MISS TRUMBLE
 (confused)
 Ruprecht?

LAWRENCE
 (embarrassed)
 Didn't I tell you? Ruprecht is my
 brother.

MISS TRUMBLE
 (pleasantly surprised)
 You have a brother?

LAWRENCE
 Yes, the young Prince.

MISS TRUMBLE
 You mean I'm goin' home with two
 princes?

LAWRENCE
 Wherever I go, Ruprecht goes.

MISS TRUMBLE
 When do I meet him?

LAWRENCE
 He's in his room as we speak.
 Would you like to meet him right
 now?

MISS TRUMBLE
 I'd love to.

46A EXT. VILLA - SMALL, WALLED GARDEN AREA - DAY

46A

LAWRENCE
 I hope your family's open-minded.
 You see, Ruprecht is... well...
 special.

MISS TRUMBLE
 He's white, isn't he?

LAWRENCE
 Yes.

MISS TRUMBLE
 Then he's okay with my family.

Lawrence leads her through a small banana tree garden.

(CONTINUED)

46A CONTINUED:

46A

MISS TRUMBLE
 (continuing; puzzled)
 What's he doing out here?

LAWRENCE
 His quarters are here.

MISS TRUMBLE
 (still puzzled)
 Banana trees?

LAWRENCE
 Yes.

Lawrence leads her through a door into a courtyard up to a massive stone tower.

LAWRENCE
 (continuing)
 These massive stone walls provide maximum security.

Lawrence unlocks the door and they step inside.

47 INT. RUPRECHT'S QUARTERS - DAY

47

Lawrence leads Miss Trumble down steps to a bolted door... As Lawrence unlocks the door...

LAWRENCE
 I think I should warn you that Ruprecht is... well... special.
 (he knocks on the door)
 Ruprecht... It is I, your brother...
 (turns to Miss Trumble)
 No sudden moves!

The door swings open to reveal Ruprecht sitting guiltily on his bed, pot and spoon in hand.

LAWRENCE
 (continuing)
 You've been banging on your pots again, haven't you? Now I told you if you keep doing that, you won't have any pots left!

Ruprecht drops his pot and spoon and looks sulkily at Lawrence.

(CONTINUED)

47 CONTINUED:

47

LAWRENCE
 (continuing; walks
 towards him)
 Alright... cuddly... cuddly...

Lawrence approaches Ruprecht; he pulls Lawrence down on the bed with him in an amorous wrestler's grip.

LAWRENCE
 He's very affectionate.
 (smiles reassuringly
 at Miss Trumble)
 No, Ruprecht... I've brought
 someone who wants to meet you.

Lawrence takes him by the hand and leads him back to Miss Trumble.

LAWRENCE
 (continuing)
 Ruprecht, I want you to meet this
 nice lady.

RUPRECHT
 Mother?

LAWRENCE
 No, she's not your mother.

RUPRECHT
 Not Mother!

LAWRENCE
 No, no... but I have wonderful
 news for you. Miss Trumble and I
 are getting married...

Ruprecht's expression changes to one of anger.

LAWRENCE
 (continuing)
 ... and we are going to live in
 Oklahoma.

RUPRECHT
 Really!

Ruprecht moves to fireplace.

LAWRENCE
 Oh dear!

Ruprecht starts knocking china ornaments off of the mantel.

(CONTINUED)

LAWRENCE

(continuing)

Ruprecht!

(getting no response,
Lawrence raises his
voice)

Ruprecht!!

(even louder)

Ruprecht!!!

Ruprecht stops suddenly.

LAWRENCE

(continuing)

Now what do we do for our guests?

Ruprecht picks up a rubber glove and puts it on his hand as if he were a surgeon preparing for an operation.

LAWRENCE

(continuing)

No... no... what do we do when
we've been naughty? We apologize.

Ruprecht pulls off glove and walks over to Miss Trumble, puts his arms gently around her and starts moving her towards an armoire, his hug turning more and more into an aggressive bear hug. From the armoire he leads her across the room knocking over card table on the way and ends up pushing her on the ground behind a screen, we only see her legs protruding limply as he proceeds to mount her, and then disappear himself behind the screen... the legs are slowly pulled back out of sight.

LAWRENCE

(continuing)

Ruprecht!!! Do you want the
genital cuff??

Ruprecht shoots out from behind the screen and dashes madly to the other side of the room, to sit innocently next to his bed. Lawrence peers around screen to check on the almost comatose Miss Trumble, and then to Ruprecht.

LAWRENCE

(continuing)

Don't worry, Ruprecht, we won't go
anywhere without you!

Ruprecht grabs his pot and spoon, and starts running around and around banging them above his head screaming...

(CONTINUED)

47 CONTINUED: (3)

47

RUPRECHT
 Okla-homa, Okla-homa, Okla-homa,
 Okla-homa...

Lawrence turns back to Miss Trumble.

LAWRENCE
 He will enjoy Oklahoma's wide open
 spaces, he loves to run and run
 and run.

In the b.g. we see the maniacal Ruprecht still screaming and banging...

RUPRECHT
 Okla-homa, Okla-homa, Okla-homa...

CUT TO:

48 OMITTED

48

49 EXT. DINING AREA BY POOL - NIGHT

49

TRACKING from Lawrence sitting at the head of the dining table, to Ruprecht on a low chair, head just showing above the table and an elegant but obviously terrified DIANA HARRINGTON next to him.

LAWRENCE
 No she isn't Mother!

RUPRECHT
 Not Mother!

LAWRENCE
 No, Ruprecht, she's not our mother... Go on, Diana, you were saying...

DIANA
 Well, I...

Ruprecht touches her hand and she squeals.

LAWRENCE
 Ruprecht!

Arthur walks forward from the b.g. to beside Ruprecht.

ARTHUR
 May I take your trident, sir?

(CONTINUED)

49 CONTINUED:

49

Ruprecht who has been clutching a large trident throughout...

RUPRECHT

No way!

LAWRENCE

We don't bring our tridents to the table, do we, Ruprecht?

RUPRECHT

Huh?

LAWRENCE

Give him the trident.

Ruprecht hands it over.

LAWRENCE

(continuing)

Now, Diana, as you were saying, you think the poor should not be allowed in museums...

Lawrence notices Ruprecht playing with the corks on his fork.

LAWRENCE

(continuing)

Ruprecht... don't take the cork off the fork.

DIANA

I feel the poor...

(she is stopped by the thought of the cork on Ruprecht's fork)

... why is the cork on the fork?

LAWRENCE

To prevent him hurting himself or others.

At which point Ruprecht immediately hits himself in the eye-patch that has been covering his left eye.

LAWRENCE

(continuing)

Ruprecht, now eat your applesauce.

RUPRECHT

What about the blessing?

(CONTINUED)

49 CONTINUED: (2)

49

LAWRENCE

Oh dear, I forgot. What a clever boy you are. You say it.

Ruprecht lowers his head, hands together and Diana follows suit.

RUPRECHT

Oh, Prince of Darkness... Master of Evil... curse this house and may the wrath of hell...

He is interrupted by Lawrence.

LAWRENCE

Ruprecht, Ruprecht!

Ruprecht stops and proceeds to eat his applesauce with the fork with the cork on it.

LAWRENCE

(continuing)

Ruprecht, we have wonderful news for you. Diana and I are going to be married.

Ruprecht spits out a mouthful of applesauce and looks maliciously at Lawrence.

LAWRENCE

And we are all going to live in Palm Beach.

RUPRECHT

(raises his eye-patch
and looks at Lawrence)

Is that so?

LAWRENCE

Yes, and we are going to learn to play tennis and bridge and polo... Eat your food.

RUPRECHT

(raising his hand,
as if in school)

May I go to the bathroom first?

LAWRENCE

Yes, of course you may.

Ruprecht sits at the table and a look of relief comes over his face, it is apparent what he is doing.

(CONTINUED)

49 CONTINUED: (3)

RUPRECHT
Thank you, let's eat.

CUT TO:

50 INT. LAWRENCE'S CAR - DAY

LAWRENCE
Driving in a car relaxes Ruprecht.

CAMERA PULLS BACK to include Miss Waddell. Lawrence has snagged still another woman, who sits very closely to Lawrence, trying to get away from the seat next to her. She forces a smile and looks apprehensively to her right. CAMERA PULLS BACK to include Freddy. Freddy is dressed in his Ruprecht uniform. Attached to the windshield in front of him (via suction cups) is a child's toy steering wheel. Ruprecht, his hands on the wheel, is intently driving the car, lost in an automotive fantasy, making car noises, etc...

ANOTHER CAMERA ANGLE and the car drives AWAY FROM CAMERA with the girl screaming.

CUT TO:

51 INT. VILLA STUDY - DAY

Lawrence is seated figuring the month's "take." Andre and Arthur are in their usual position. Freddy lounges in a chair.

LAWRENCE
It's been a very good month,
chaps... For you, Arthur, ten
percent...

ARTHUR
Thank you, sir.

LAWRENCE
Andre, you get fifteen percent.

FREDDY
Nice work...

LAWRENCE
... twenty percent for the
overhead and the rest goes to me.

ANDRE
Au revoir, Lawrence.

(CONTINUED)

51 CONTINUED:

51

LAWRENCE
Au revoir, Andre.

Andre and Arthur leave, Freddy stands watching Lawrence expectantly...

FREDDY
Excuse me? What about me? What do I get?

LAWRENCE
You're the student, Freddy. You get knowledge.

FREDDY
Wait a minute, I did more work than both those guys. I want my share of the cash.

LAWRENCE
I wouldn't dream of giving you your share of the cash unless I was certain you would spend it wisely on beauty and culture.

FREDDY
I got culture coming out of my ass.

LAWRENCE
Spending money is a responsibility, Freddy.

FREDDY
Alright, alright, how'm I supposed to spend my money?

CUT TO:

52/53 INT. WINE CELLAR - DAY

52/53

Lawrence and Freddy are walking through racks of vintage wines.

LAWRENCE
You see, all these wines are very old. I purchased them to make certain they were cared for properly.

FREDDY
So you got a lotta wine to drink.

(CONTINUED)

52/53 CONTINUED:

52/53

LAWRENCE

You can't drink them, Freddy,
they're far too valuable.

FREDDY

So then you sell them?

LAWRENCE

I'd never sell them, they mean too
much to me.

Freddy is obviously confused.

CUT TO:

54 EXT. FORMAL GARDENS - DAY

54

Lawrence and Freddy stand on a balcony overlooking
these beautiful gardens.

LAWRENCE

In Europe, Freddy, gardens take
centuries to grow and cultivate.
This one was about to die until
Mrs. Everson's brooch paid for its
preservation.

FREDDY

What's the angle?

LAWRENCE

There is no angle, Freddy.

FREDDY

That's brilliant.

Freddy is still obviously confused.

CUT TO:

55 INT. SECTION OF FINE ART MUSEUM

55

Lawrence and Freddy stand in front of an old statue.

LAWRENCE

I rescued this from certain
destruction and donated it to the
museum. Just looking at it feeds
my soul.

FREDDY

May I say something here?

(CONTINUED)

55 CONTINUED:

55

LAWRENCE

Of course.

FREDDY

Are you kidding me or what? I
don't get it!!!!

Lawrence, slightly embarrassed by Freddy's shouting, walks to a smaller room in which are busts of people. Freddy follows. The rest of the scene they speak in forced whispers.

FREDDY

(continuing)

You want me to spend my money on wine you can't drink, a garden that, frankly, looks like a big mowing headache. Now, it's true that's a statue of a naked woman and I can appreciate that, but otherwise, you've got to be joking.

LAWRENCE

You agreed to do what I say.

FREDDY

But I didn't agree to you tellin' me how to spend my money and I didn't agree to playing Ruprecht the Monkey Boy all the time. I'm gonna go it alone.

LAWRENCE

Freddy, please, you still have so much to learn.

FREDDY

No thanks, I was doin' great with my own look. I don't need these clothes, I don't need your instructions, you've taught me what you know. Great. Thanks, thanks a yahoo. I'm getting outta this town.

LAWRENCE

Arthur will help you pack. Good luck.

55A EXT. CAFE #2 - BEAUMONT SUR MER - DAY

55A

Lawrence walks across the main street and joins Andre sitting at a table.

55B EXT. CAFE #2 - BEAUMONT SUR MER - DAY

55B

Lawrence joins Andre.

LAWRENCE

Well, it looks as though the jackal has put his tail between his legs and crawled away.

ANDRE

Well then, back to business as usual.

Andre exits. Lawrence sits satisfied and smug. The world is good again. He sees Freddy. Freddy has shed the new suit and hairstyle and is now wearing somewhat the same clothes he wore on the train. He gives a jovial little wave to Lawrence. Lawrence is visibly annoyed, motions to Freddy to meet him.

55C EXT. CAFE #2 - BEAUMONT SUR MER - DAY

55C

LAWRENCE

What are you doing here?

FREDDY

Well, you know, that's a funny story. I was at the train station, ticket in hand, when I said to myself, "What do I want to leave this place for? I love me here"... so maybe we'll have dinner sometime.

Freddy walks away up some stairs...

LAWRENCE

(follows)

Freddy, Freddy, Freddy, there simply isn't enough room for the both of us to work Beaumont Sur Mer.

FREDDY

(as they continue to climb stairs)

You know what I think? I think you're scared!

LAWRENCE

Of what?

(CONTINUED)

55C CONTINUED:

55C

FREDDY

Me. Competition. You've been top dog here in this town for so long you think you own the place...

(turns to watch a girl walking down stairs)

Nice!!!!

LAWRENCE

Believe me, Freddy, I am not afraid of you.

55D EXT. STAIRS - BEAUMONT SUR MER - DAY

55D

Lawrence and Freddy continue up.

FREDDY

Sure you are and you should be. I'm younger than you, I'm better looking than you, I'm thinner than you, you don't stand a chance. I could kick your ass off this hill in a New York minute.

LAWRENCE

I could call the police and have you arrested again.

FREDDY

And I could always phone Lady Fanny of Omaha!

It's a stand-off. TIME LAPSE and we pick them up walking towards the hotel.

LAWRENCE

Freddy, as a younger man I was a painter, a musician and a sculptor. There was only one problem. I wasn't very good. As a matter of fact, I was dreadful. I finally came to the frustrating conclusion that I had taste and style, but not talent. I knew my limitations, Freddy. Fortunately I found that taste and style were commodities people desired.

(Lawrence stops walking and turns to Freddy)

Freddy, what I'm saying is: Know your limitations... You are a moron!

(CONTINUED)

55D CONTINUED:

55D

FREDDY

If I was working this town you'd
be finished.

LAWRENCE

Freddy, are you challenging me?

FREDDY

Yeah, that's right, I'm
challenging you.

LAWRENCE

What would I have to gain? What
could you possibly have that I
would want?

FREDDY

You've been trying to get me out
of this town ever since I came
here. I'll tell you what... we'll
make a bet and if I lose, I'll
leave. If I win... you leave!

LAWRENCE

Freddy, if you win I wouldn't want
to stay in this town.

FREDDY

Okay, what's the bet?

LAWRENCE

Whatever you want.

They continue to walk and we PICK THEM UP inside the
hotel.

LAWRENCE

(continuing)

Alright, Freddy, suppose we do
this. We find a woman, set a
price, and the first man to
extract the proper amount wins.
But if you lose, you not only
leave town graciously, you promise
never to come back to Beaumont sur
Mer again.

FREDDY

Done. Now, who's the woman?

CRASH! (O.S.) Freddy and Lawrence turn to see JANET
COLGATE, a young woman, sprawled on the lobby floor,
having just tripped over a small dog on a leash.

(CONTINUED)

55D CONTINUED: (2)

55D

Janet is wearing glasses and has an endearing hint of goofiness about her which does not take away from the fact that she is also quite pretty. She is richly dressed and carrying a mink coat. She is followed by three bellboys carrying expensive luggage. Obviously she is an important, well-heeled guest. Untangling herself from the leash and the YAPPING dog, she walks to the front desk. Lawrence notices the ASSISTANT MANAGER walking past and calls him over.

LAWRENCE

Charles.

ASSISTANT MANAGER

Yes, M'sieur?

LAWRENCE

Who is that girl?

ASSISTANT MANAGER

Miss Janet Colgate, M'sieur.

LAWRENCE

Who's she?

ASSISTANT MANAGER

I believe she's the United States Soap Queen.

LAWRENCE

Thank you, Charles.

Assistant Manager leaves and Lawrence and Freddy look at each other.

FREDDY

Okay, how much?

LAWRENCE

She's a little young, isn't she?

FREDDY

Out of your league?

LAWRENCE

Alright, let's make it easy.
Fifty thousand dollars.

FREDDY

Fifty thousand dollars!!!

LAWRENCE

Out of your league?

(CONTINUED)

55D CONTINUED: (3)

55D

FREDDY

Alright, I could use fifty thousand dollars. The first one to get fifty thousand out of her.

Lawrence extends his hand. Freddy shakes it.

LAWRENCE

May the best man win.

FREDDY

Thank you.

56 EXT. HOTEL - MED. FULL SHOT - NIGHT

56

Lawrence is driving his car along the ocean front. He turns into the hotel and parks in front. He exits from his car and enters the hotel.

57/ INT. LOBBY OF CASINO/HOTEL - NIGHT

57/
57A

Andre is waiting for him. As seen earlier, Lawrence enters and Andre approaches him, discreetly imparting information about the mark.

ANDRE

She is at the roulette table.

LAWRENCE

And Freddy?

ANDRE

(smiling)

He has dropped from sight.
Perhaps the jackal finally realizes he is no match for a lion.

LAWRENCE

You keep your eyes open... Andre,
he'll turn up.

Lawrence walks off towards the roulette table.

ANOTHER ANGLE

as Janet Colgate places her bet, Lawrence steps up next to her and rests his small stack of chips on the table. She glances over at him, immediately cognizant of the presence of this handsome man next to her. She places one solitary chip on number 28.

(CONTINUED)

57/ CONTINUED:
57A57/
57A

He places ten chips next to hers on number 28. She glances again at him, he glances at her and they smile. There is magic beginning between them.

CLOSE - ROULETTE WHEEL

The ball CLICKS from spot to spot and finally falls in a red spot. The wheel is stopped. The spot is -- number 28.

LAWRENCE AND JANET

Janet is delighted. She and Lawrence exchange excited looks as he feigns joy. She puts two chips on three and he puts down fifty, then, as an afterthought, he puts another fifty.

CLOSE - ROULETTE WHEEL

It comes up number... three.

LAWRENCE AND JANET

Once again, Janet and Lawrence exchange excited looks. Lawrence looks up at...

ANDRE

Who puts his hands out as if to say "when?"

LAWRENCE AND JANET

Janet's attention is on the roulette wheel. Lawrence shrugs, indicates his enormous winnings. Then...

FREDDY (.O.S.)

Excuse me, but... could I get in
here please?

Lawrence looks sick. Lawrence and Janet step apart and turn to find Freddy behind them, wearing the uniform of a U.S. Army Corporal sitting in a wheelchair! Lawrence reacts with discrete disgust. Janet is immediately sympathetic to this tragic, but noble-looking man. Freddy wheels in between them.

FREDDY

Thank you.

(to Janet, holds out
few chips)

Please, Miss... would you place a
bet for me? You see, it's
terribly difficult for me to reach
the table.

(CONTINUED)

57/ CONTINUED: (2)
57A

57/
57A

Lawrence reacts.

JANET

I'd be happy to. What number would you like?

FREDDY

The way my luck has been running - would you pick one?
(quietly, "to himself")
I could use all the luck I can get.

Lawrence puts a stack of chips on number 21. Janet looks to Freddy for approval. He nods his head and his few chips are placed on number 21, along with a few of her own chips. The wheel is spun, this time Lawrence is hoping he'll win and...

WHEEL OPERATOR (O.S.)

Number... 8.

As the chips are collected, Lawrence prepares himself for the performance to come. Freddy looks destroyed. He swallows hard, then gasps with a barely audible whimper. He unpins a medal from his chest and hands it to Janet.

FREDDY

(to Janet)

Would you ask the man if he could advance me a few dollars on this?

CROUPIER

I'm sorry, monsieur. I cannot.

Freddy takes back the medal and turns around. We and Janet see Freddy's shoulders heaving with emotion as he wheels away. Janet is touched, she picks up her chips and follows him -- much to Lawrence's dismay.

57B INT. CASINO - GLASS DOOR TO BALCONY - NIGHT

57B

She comes up to Freddy.

JANET

Pardon me, but are you alright?

Freddy ignores her, continues to wheel, his eyes straight ahead.

(CONTINUED)

57B CONTINUED:

57B

FREDDY

I'm fine.

JANET

Is there anything I can do for
you?

FREDDY

(regains composure, but
still through tears)Thank you for your concern, I'd
rather be alone right now, please.

He rolls outside. She follows.

57C EXT. CASINO BALCONY - NIGHT

57C

Freddy sobs again.

JANET

Listen, maybe I can help you.

FREDDY

It's just, that was my last
chance.

JANET

Your last chance for what?

FREDDY

(still wheeling away)
My last chance for an operation.

JANET

(running after him)
Shouldn't the Navy pay for your --
operation?

FREDDY

It's not for me, it's for my
grandmother... I just got word
from the hospital that she's in
pretty bad shape and if they don't
operate soon, she... may...(he stops at the edge
of the terrace)I'm... I'm sorry, I don't even
know you and here I am bothering
you with my personal problems.

(CONTINUED)

57C CONTINUED:

57C

JANET

(sits down on bench
in front of him)Oh, don't feel that way...
(puts her hand in
his hand, very
sweetly)Why don't you tell me what they
are?Freddy pauses and reaches his hand forward, Janet
shakes it.

FREDDY

I'm Freddy Benson.

JANET

Janet Colgate.

FREDDY

(struggling, takes a
deep breath)You see, when I was a little baby,
my parents didn't want me and my
grandmother raised me like I was
her own... she has a laugh that
makes the birds sing...(they start to walk away
together through this)... she can charm them right out
of the trees.

CUT TO:

58 INT. CASINO - NIGHT

58

Andre comes over as Lawrence gathers up his formidable
winnings.

LAWRENCE

(horribly frustrated,
gestures his huge
pile of chips)Just one stroke of bad luck after
another...(motions his head for
Andre to follow him)

Come on, Andre.

As they walk off, Lawrence is telling Andre something,
the next part of his plan.

59 EXT. POOLSIDE TERRACE - NIGHT

59

Janet and Freddy are seated at a small table... Freddy of course in his wheelchair. Freddy holds Janet's winnings which she has apparently just given him.

FREDDY

Ten thousand francs -- almost two thousand dollars! I don't know how to thank you. But I want you to know you saved the life of a wonderful person... You are a wonderful person.

JANET

(broaching a delicate subject)

You're welcome... Freddy, would an operation help you?

FREDDY

(shakes his head sadly)

No... my problem isn't physical... it's emotional.

JANET

Really?

Freddy nods.

FREDDY

I'm on six weeks MTL -- Mental Trauma Leave.

JANET

What happened?

FREDDY

You see, I was engaged to this girl back in the states...

(building emotionally)

We loved to dance. We wanted to be professionals. Then we had an opportunity to perform on TV, on Dance USA. We decided if we won, we'd get married. So we went on. We danced and we won.

JANET

That's great!

FREDDY

Then, in the excitement, we got separated. I thought she went back to the hotel.

(MORE)

(CONTINUED)

59 CONTINUED:

59

FREDDY (CONT'D)

But she wasn't there. I went back to the studio and there they were...

(choking up)

... naked... dancing. Then they stopped and made love... right there on the dance floor.

JANET

Oh God! Who was she with?

FREDDY

Danny Retino, the host of Dance USA!

(beat)

He was a great dancer... I knew I was never going to be as good as him.

(beat)

I went back to the hotel. All night long I dreamed of them dancing, making love, dancing and making love and dancing and making love...

Janet stops him by touching his hand.

JANET

It's okay.

FREDDY

... I'm sorry, in the morning my legs were numb...

JANET

Oh my God!

FREDDY

... useless, I couldn't walk.

JANET

Oh my God!...

(beat)

Well, couldn't the Navy psychiatrists help you?

FREDDY

They tried. I just don't respond.

JANET

Surely someone can help you.

FREDDY

Well... yeah. But it's...

(CONTINUED)

59 CONTINUED: (2)

59

He shakes his head.

JANET

What?

FREDDY

(sighs with futility)

There is a psychiatrist... Dr.
Emil Schauffhausen... of the
Schauffhausen Clinic in
Lichtenstein. He specializes in
psycho-traumatic cases like mine.

JANET

Why don't you go to him?

FREDDY

Well, a man like Dr. Schauffhausen
is in demand all over the world.
He gets astronomical fees. And
it's just not something I can
handle.

JANET

What do you mean astronomical?

FREDDY

Fifty thousand dollars.

JANET

That is a lot of money.

Freddy sighs and looks away. His face goes white.

JANET

Freddy, are you alright?

FREDDY

(suddenly reacting to
something he sees)

Oh God!... They're dancing...
They're dancing...

60 EXT. PIANO BAR - POOLSIDE - POV - NIGHT

60

A young couple dancing dreamily.

61 EXT. POOLSIDE - NIGHT

61

Janet grabs the back of Freddy's wheelchair and pushes
him, as he cries, through the tables.

(CONTINUED)

61 CONTINUED:

61

FREDDY

They're dancing, take me out of
this place.

JANET

Freddy, we're going to my room
right now and write to Dr.
Schauffhausen.

CAMERA PANS OVER to reveal Andre busily making notes at
a nearby table unnoticed by Freddy and Janet.

62 INT. JANET'S SUITE - NIGHT

62

Janet is seated at the writing desk addressing an
envelope to Dr. Schauffhausen as Freddy reads the
letter she has just written.

FREDDY

(mock embarrassment)

Gee... I wish you hadn't written
all these things about me to Dr.
Schauffhausen. You make me sound
like a hero.

JANET

But they're true, aren't they?

FREDDY

(smiles, humbly)

Yes... still, you shouldn't have
promised him the money. Where am I
going to get fifty thousand
dollars?

JANET

Leave that to me. When the time
comes I promise you you'll have it.

This is too much for Freddy... he drops his head in
deep gratitude.

JANET

(continuing)

I'm going downstairs to mail this
letter and then I'll be right back.

FREDDY

(calls as Janet
starts to leave)

Janet... thank you...

Janet leaves with the letter. The moment she is gone,
Freddy jumps out of the wheelchair and executes a few
happy and triumphant dance steps.

63 INT. HOTEL LOBBY - NIGHT

63

Janet comes downstairs, walks over to post letter when
a BELLBOY passes her by paging...

BELLBOY

Dr. Schauffhausen... Dr. Emil
Schauffhausen... paging Dr.
Schauffhausen...

Janet reacts... turns and follows the Bellboy... He
enters the lounge area, followed by Janet.

64 INT. HOTEL LOUNGE - NIGHT

64

The Bellboy enters followed by Janet.

BELLBOY

(paging)

Dr. Schauffhausen... Dr. Emil
Schauffhausen...

ANOTHER ANGLE... Seated in chair with a large round
back, a man's hand rises and beckons to the Bellboy.
The Bellboy approaches the chair and hands the letter
to the man.

BELLBOY

(continuing)

Dr. Schauffhausen?

LAWRENCE

Yes?

The Bellboy hands him the note and exits.

64A INT. HOTEL LOUNGE - NIGHT

64A

INSERT NOTE: It reads "Good Luck, Doctor, Andre and
Arthur."

64B INT. HOTEL LOUNGE - NIGHT

64B

Janet approaches Lawrence.

JANET

Hello again. You are Dr.
Schauffhausen?

LAWRENCE

Yes, fraulein.

(CONTINUED)

64B CONTINUED:

64B

JANET

What a coincidence! This is a miracle! I just mailed you a letter! About someone who needs your help.

Lawrence's attitude is that of a famous doctor who is on vacation and does not want to discuss cases.

LAWRENCE

Good. I look forward to reading it when I get back to my clinic.
Aufwiedersehen!

JANET

What?

LAWRENCE

Goodbye.

Janet will not be put off. She pulls up a chair and sits beside Lawrence.

JANET

Could I talk to you just for a moment, right now?

LAWRENCE

Please... I'm on vacation... come to my clinic.

JANET

It's... it's about an American naval officer... Fred Benson... you saw him -- he was right next to you at the roulette table.

LAWRENCE

(thinking)

Benson... Benson...

JANET

In a wheelchair.

LAWRENCE

Is he the one who wrote me all those letters? Something about his fiance running off with a dancer?

JANET

That's the one, he's right here in the hotel. I hate to disturb you, Dr. Schauffhausen, while you're on vacation, but could I get you to take a look at him?

(CONTINUED)

64B CONTINUED: (2)

64B

LAWRENCE

The naval psychiatrists will take care of him.

JANET

They've tried... they can't help him.

LAWRENCE

I'm sorry...

(beat)

What is your name?

JANET

Janet Colgate.

LAWRENCE

I'm sorry, Janet, but if I saw your friend Benson, I'd have to see everyone. I have to draw the line somewhere.

JANET

If it's a matter of money...

LAWRENCE

(sharply)

You haven't given him any money, have you?

JANET

Just a little, for his grandmother's operation.

LAWRENCE

(firmly)

Don't give him any more money.

JANET

Why?

LAWRENCE

(thinking fast)

You see, his ego has already received one shattering blow from a woman... and to take charity from a woman that is another blow, and that would make my work so much harder...

JANET

(interrupting,
excited)

Does this mean you'll see him?

(CONTINUED)

64B CONTINUED: (3)

64B

LAWRENCE

Yes -- I'll see him.

JANET

That's wonderful.

LAWRENCE

But remember what I've said.. no
money to him. If I do decide to
take the case you must pay the fee
directly to me. Do you understand?

JANET

Absolutely.

LAWRENCE

Alright...

(sighs with exhaustion)

... where is the boy?

65 INT. JANET'S SUITE - NIGHT

65

Freddy's out of the wheelchair, sorting through Janet's
belongings. He stops when he hears...

JANET (O.S.)

Freddy, Freddy... where are you?

Freddy jumps back into the wheelchair and wheels to
meet her.

FREDDY

Boy, you can get lost in one of
these big places.

JANET

(thrilled)

I have a wonderful surprise for
you.

FREDDY

What?

JANET

Cover your eyes.

FREDDY

(coyly)

You are a nut!

He covers his eyes.

(CONTINUED)

JANET

Go on... now, who is the one person in this world, outside of your grandmother, that you'd like to see most at this moment?

FREDDY

I give up, who?

JANET

(big announcement)

Dr. Emil Schauffhausen!!!!

Freddy drops his hands from his eyes to see Lawrence appear in the doorway... smiling and confident.

LAWRENCE

(steps forward)

At last we meet, Officer Benson.
After all those letters I feel
that I know you well.

Freddy is stunned and silent. He just stares at Lawrence.

JANET

(quietly to Lawrence)

He can't believe it's really you.

LAWRENCE

Yes, I think that is it.
(leans over to Freddy)
I am here to help you, my boy.

FREDDY

Great...

LAWRENCE

Now, let's have a look at those legs, shall we?

(touches one and then the other)

You're numb from the waist down, is that correct?

FREDDY

Yes, sir.

LAWRENCE

Completely numb? No feeling whatsoever?

FREDDY

That's right.

(CONTINUED)

65 CONTINUED: (2)

65

Lawrence then holds up one leg and takes off his shoe and sock.

LAWRENCE

(grabs hold of Freddy's
bare big toe)

So... you won't feel Mr. Piggy
then.

FREDDY

No.

Lawrence starts to run his finger up and down Freddy's bare sole, tickling him. Freddy endures pure agony to keep from laughing or jerking his foot.

LAWRENCE

See if you feel this... tickle,
tickle, tickle. Do you feel that?

FREDDY

No.

Lawrence continues his torment. He pushes Freddy's trouser leg up a little to reveal the hair on his leg. Lawrence turns to Janet.

LAWRENCE

At the base of the hair follicle,
there is a very sensitive nerve
ending...

(he grabs hold of
Freddy's hair and
tugs)

Do you feel that?

FREDDY

(shakes his head)

No.

LAWRENCE

(pushes both trouser
legs above Freddy's
knees)

Let's try something else...
something more stringent.

Lawrence stands up and looks around the room until he sees what he is looking for. He walks up to a vase filled with long stemmed pussy willows and tree branches. He pulls out a branch and whips it through the air making a WHISH, WHISH, WHISH sound. He approaches Freddy. Freddy appears completely complacent.

(CONTINUED)

65 CONTINUED: (3)

65

Lawrence holds the stick over the top of Freddy's legs and gives him a firm but not painless little tap.

LAWRENCE

(continuing)

Now tell me... did you feel this?

FREDDY

No.

Lawrence this time hits again, harder and on the shins.

LAWRENCE

How about that?

FREDDY

(controlling pain)

Nothing.

Lawrence turns to Janet, prepares for another lash...

LAWRENCE

Ooops, watch yourself, Janet...
back a little, thank you...

With a swift, firm swing, Lawrence swings the stick against Freddy's shins, whacking him soundly.

LAWRENCE

(continuing)

How about this?

Freddy, controlling the pain with great difficulty, shakes his head "no."

Lawrence now takes a few steps back and looks at Freddy's legs for a moment. Then he rears the stick back and with a running start and a Babe Ruth swing, the stick WHISTLES through the air and slams violently into Freddy's shins. Janet gasps.

LAWRENCE

(continuing)

Did you feel that...? No?

Freddy, unable to talk, brings his fingers to his temples, rests his head in his hands and concentrating intensely, making the repression of pain appear as though he were trying to feel the pain. Then just shakes his head "no."

JANET

Doctor... that seems so cruel.

(CONTINUED)

65 CONTINUED: (4)

65

LAWRENCE

On the contrary, Janet... Officer Benson would be the happiest man in the world if he could feel any pain.

And with that, whips Freddy again as he says to Freddy.

LAWRENCE

(continuing)

Right?

FREDDY

Right!!

LAWRENCE

(with another lash)

Right!

(he turns back to
Janet)

This case intrigues me, Janet.
I'll take Officer Benson as a patient.

JANET

(to freddy, overjoyed)

Did you hear that, Freddy?

Freddy nods "yes."

LAWRENCE

I am renting a villa in this area.
We will move him in there, where I will really go to work on him.

JANET

Thank you. Do you really think you can have him walking again?

LAWRENCE

I'll have him running, jumping,
shouting, screaming...

And as he speaks to Janet, he whacks Freddy over the legs with each word...

LAWRENCE

(continuing)

... or my name isn't Doctor Emil Schauffhausen...

(and with one
last effort)

... the Third!!

(CONTINUED)

65 CONTINUED: (5)

65

Freddy takes it, but tears run from his eyes.

JANET

Look... he's so happy... he's
crying!

DISSOLVE TO:

66 EXT. HOTEL FRONT DOORS - NIGHT

66

Janet and Lawrence exit hotel with a bellboy carrying the wheelchair. They wait at the curb as Lawrence's car is driven up. Another bellboy appears, carrying Freddy, he sits him on the side of the car and Lawrence signals for the bellboy to leave and he himself pushes Freddy back down onto the back seat of the car, leaving his feet hanging over the edge. Janet gets into the passenger seat and Lawrence walks to the driver's side, as he does so he is stopped by MRS. REED, 40, British, and a previous mark of Lawrence's. She's amazed to see her friend, the Prince.

MRS. REED

Your Highness...

LAWRENCE

Mrs. Reed, I didn't recognize you
for the moment, how wonderful to
see you.

He walks back to her, and helps her up from her low bow...

MRS. REED

Protector of the Velt.

(then whispering)

How was your mission to Belahavula?

LAWRENCE

A great success, thanks to you.

MRS. REED

I feel so proud.

LAWRENCE

Oh, Mrs. Reed, have you met Lady
Janet? Lady Janet... Mrs. Reed.

Janet's confused, exchanges hellos with Mrs. Reed, but Lawrence's smile assures her to play along.

(CONTINUED)

66 CONTINUED:

66

MRS. REED
 (suddenly notices
 Lawrence's accent,
 whispers)

Your Highness... your accent?

LAWRENCE
 I'm travelling incognito!

MRS. REED
 I see!
 (whispering again)
 How are the freedom fighters?

LAWRENCE
 It's alright, Lady Janet is one of
 us.

MRS. REED
 (loudly)
 Oh wonderful!...
 (notices Freddy
 in back)
 ... and uh???

LAWRENCE
 This is my Royal Adjutant, General
 Benson.
 (moves back to the
 driver's side)
 We must have lunch, Mrs. Reed, I
 will call you.

MRS. REED
 Oh, yes... please!

Mrs. Reed drops a long low bow... Lawrence gets into
 the car and leans over to Janet.

LAWRENCE
 One of my former patients,
 unfortunately, incurable.

Janet looks at Mrs. Reed with pity. Lawrence drives
 the car off.

67 EXT. GATES OF VILLA - NIGHT

67

POV from car as it goes through the villa gates.

68 EXT. VILLA FRONT ENTRANCE - NIGHT

Car comes to a stop. Lawrence and Janet get out of car. She is amazed by the beauty of the villa. Freddy is still in the back seat.

JANET

Freddy, isn't this beautiful? I can't believe this is really happening to you. He's sacrificing his vacation and sharing his villa... this is incredible.

Arthur comes out of the front door.

LAWRENCE

Arthur, this is Miss Colgate. She will be staying at the hotel. But Officer Benson here will be staying with us.

(to Freddy)

Don't worry. You are close to my room. I shall keep my eyes on you night and day.

(to Janet)

May I show you the villa? It has a fascinating history.

JANET

Thank you.

Lawrence and Janet enter the front door. Arthur goes to the car and leans over Freddy still lying on the back seat...

ARTHUR

Welcome to hell!

INT. VILLA HALL - NIGHT

69-
69A

It's the grand hallway of the villa. It's plush. Chandeliers, statues, paintings. Lawrence and Janet appear...

JANET

This is beautiful.

LAWRENCE

Janet, we have not discussed my fee yet. It will be fifty thousand dollars.

69- CONTINUED:
69A69-
69A

JANET

Uhm... yes, I'll have to call my father.

LAWRENCE

I wish it could be lower, but the clinic would never allow that.

JANET

I understand.

LAWRENCE

Let me show you the rest of the villa.

LAWRENCE AND JANET

Lawrence and Janet continue walking up the villa stairs
... Freddy wheels to the foot and watches them.

JANET

What about Freddy?

LAWRENCE

(turns to Freddy)
Freddy, go to your room.

They continue up.

JANET

Doctor...

LAWRENCE

(sotto)
I want him to get used to going to bed on his own.

FREDDY

I'd like to come upstairs too.

LAWRENCE

Of course you would. Come up...

JANET

But, Doctor... he can't.

LAWRENCE

Yes he can. It's only in his mind.

JANET

But it seems so cruel.

(CONTINUED)

69- CONTINUED: (2)
69A69-
69A

LAWRENCE

Many of the things that I am going to do will seem cruel to you. But they will help him. Trust me. I'm a doctor.

As Lawrence and Janet reach the top of the stairs.

69B INT. VILLA HALL - CLOSE SHOT - FREDDY - NIGHT

69B

sitting in his wheelchair at the foot of the stairs ... unhappy at the way he is being outmaneuvered.

70 INT. VILLA - UPSTAIRS HALLWAY - NIGHT

70

Lawrence is escorting Janet along the second-floor hallway.

LAWRENCE

First I will show you the music room.

71 INT. VILLA - MUSIC ROOM - NIGHT

71

An elegant room filled with old instruments. Grand piano, etc. Lawrence and Janet walk in and he throws the switch on an antique music box. MUSIC fills the villa.

72 INT. VILLA - FOOT OF STAIRS - NIGHT

72

Freddy hears the MUSIC. It steams him. He gets out of the wheelchair and starts up the stairs in a hurry.

73 INT. VILLA - MUSIC ROOM - NIGHT

73

JANET

Oh my goodness!

LAWRENCE

Isn't this beautiful? I love all these wonderful old instruments. But my favorite is this... Listen ... In the old days people used to dance to this... come...

He takes her in his arms and they begin to dance. They dance for a few moments. Then Janet looks toward the door... reacts with a shocked gasp and stops dancing. Lawrence looks toward the door.

74 DOOR OF THE MUSIC ROOM - NIGHT

74

Freddy lies sprawled in the hallway outside the open door watching them dance. He is a pathetic-looking figure.

THREE SHOT - LAWRENCE, JANET AND FREDDY

Janet tries to run to Freddy, Lawrence restrains her.

JANET

Freddy!

FREDDY

I heard the music... and I pulled myself up the stairs... and then I saw you... and him...
 (breaking)
... dancing!...

LAWRENCE

The more he sees us dancing, the more he'll get used to it.

JANET

(gasps, then to
 Lawrence, as
 Freddy moans)

Isn't it awful for him to see us like this?

LAWRENCE

Janet, you're right.

Lawrence walks over to the door and slams it in Freddy's face.

LAWRENCE

(continuing;
 back with Janet)

Now he can't see us.

JANET

This is terrible!

Lawrence ignores her and starts dancing again. We hear the SOUND of Freddy clambering at the door and the handles trying to be opened.

LAWRENCE

No pity. I know it's difficult but only through our strength will Freddy find his.

They continue to dance.

74A EXT. VILLA - FRONT DOOR - NIGHT

74A

Lawrence is walking Janet to the car, Arthur is waiting in driver's seat.

LAWRENCE

Don't worry, Janet, he is a unique case, but I will do my best.

JANET

I'm sure you will... Ooh! Look at the stars!

LAWRENCE

Yes... but it is difficult for me to enjoy the night, when I know there's a man in there suffering.

JANET

You are so kind.

LAWRENCE

Arthur will drive you back to your hotel. Tomorrow morning we will start the treatment.

JANET

Alright... Goodbye.

LAWRENCE

Aufwiedersehen.

Arthur drives Janet away. Lawrence walks back to the front door, he looks up, Freddy is on the balcony above entrance. Lawrence points his finger at Freddy and smiles. He walks inside. Freddy is burning.

75 EXT. VILLA - TERRACE - MORNING

75

We see Lawrence seating Janet at a table set for two with crystal stemware, silver, starched and pressed napkins, a vase with exotic flowers, etc.

LAWRENCE

I have a splendid day planned for Freddy. But I need your help for his therapy to be successful.

JANET

Of course.

LAWRENCE

Now you will sit here... I will sit here... and Freddy will sit there...

(CONTINUED)

75

CONTINUED:

75

Lawrence points to a card table with a folding chair, a tin cup, a paper napkin, and a spoon.

LAWRENCE

(continuing)

You see, my depriving Freddy of all pleasure he will make the decision to help himself.

JANET

I think I understand.

Arthur enters.

ARTHUR

Sir, Officer Benson is not in his room. I found this on the bed.

He hands an envelope to Lawrence.

LAWRENCE

Thank you, Arthur.

Arthur leaves. Lawrence opens the envelope and begins reading the note to himself. Part of the way through he suspiciously looks around the villa's grounds for Freddy.

JANET

What? What does it say?

Curious, she grabs the note from Lawrence.

JANET

(continuing; starts reading to herself, and then out loud)

... I've lost hope. Would you please see that my grandmother gets my insurance? And if my body's washed ashore, that my remains are cremated and tossed over the Swanee River... My God! He's going to drown himself!

76

EXT. VILLA GROUNDS - PATH TO BEACH - DAY

76

From Janet's POV we see Freddy slowly, determinedly wheeling himself on the path towards the ocean.

JANET

(standing)

There he is.

(CONTINUED)

76 CONTINUED:

LAWRENCE

(pulls Janet back down)
 Sit down. It is a bluff to gain
 sympathy.

JANET

How can you be so sure?

LAWRENCE

Years of experience. Put the
 letter away. We must pretend to
 enjoy ourselves. Laugh out loud!
 Would you like some champagne?

This placates Janet for a moment, but she is still concerned about Freddy who continues to wheel, slowly, inexorably toward the rock stairway down to the sea. Freddy, of course, is milking it for all it's worth. But he seems to be waiting for something. He occasionally gives dejected looks over his shoulder towards Lawrence and Janet. Finally, he reaches the edge looking down the rock staircase to the sea. He looks back. Still waiting.

77 EXT. VILLA TERRACE - DAY

Arthur enters, he startles a tense Janet by...

ARTHUR

Excuse me, sir, a Mrs. Reed is
 here to see you.

LAWRENCE

Mrs. Reed?

Mrs. Reed enters the terrace and executes a low sweeping bow.

MRS. REED

Your Highness.

Janet looks at Mrs. Reed and back to Lawrence.

LAWRENCE

I'll be right back.
 (to Janet)
 Mrs. Reed...

MRS. REED

(sotto)
 I'm glad you want what I want.

He glances off to Freddy and back to Mrs. Reed. Reluctantly he shuffles her inside.

78 EXT. VILLA - EDGE OF LAWN - DAY

78

Freddy smiles. This is what he was waiting for. Now Janet's alone. However, he does not notice that his wheels are precariously close to the edge. When he throws the wheelchair off balance, and the wheelchair and Freddy lurch forward, Freddy screams!

79 EXT. VILLA TERRACE - DAY

79

From Janet's POV we see the wheelchair lurch forward and disappear.

Janet screams and leaps up and runs toward Freddy.

80 EXT. VILLA - STAIRS DOWN TO SEA - DAY

80

VARIOUS SHOTS of Freddy, wheelchair in both hands, runs down the steps screaming at the top of his voice.

81 EXT. BEACH - DAY

81

Finally, Freddy reaches the beach. He throws the wheelchair aside, spins the wheel, and drops to the sand, pulling himself towards the sea. He hears and we see Janet running down the stairs to him. En route to the sea, Janet stands in front of Freddy, barring his way.

JANET

Freddy, stop, please.

FREDDY

Janet, don't make me crawl around you: the sand's too hot.

JANET

Then just stop where you are.

FREDDY

And then what? When you're not looking I'll come down and do it right.

JANET

Then I'm not leaving you.

(she thinks)

I am going to get Dr. Schauffhausen.

(CONTINUED)

81 CONTINUED:

81

FREDDY

(turns in the sand
as she hurries
back towards the
steps)Oh no, not him. He hates me.
He's trying to torture me.

JANET

No, he doesn't hate you. He may
seem strict, he's trying to help
you.

FREDDY

(looks up at her
pathetically)Please don't make me go back there
right now, please. Can't we just
stay here a little bit longer?

JANET

Well...

82 INT. VILLA HALLWAY - DAY

82

Lawrence is slammed against the wall, his face covered
with lipstick. Mrs. Reed climbing on him.

MRS. REED

(kissing his neck and
wrigthing against him)

Thank God! Thank God! Thank God!

LAWRENCE

Mrs. Reed...

MRS. REED

(slathering him with
kisses)Estelle... please... Estelle...
say it...

LAWRENCE

Estelle...

MRS. REED

(still writhing
and kissing)Thank God he called. He knew...
He knew...

LAWRENCE

Who?

(CONTINUED)

82 CONTINUED:

82

MRS. REED

Your adjutant... He knew... It was
fate...

LAWRENCE

Who?

MRS. REED

... Your Royal adjutant... General
Benson.

Lawrence slowly realizes who his "Royal Adjutant" is.

MRS. REED

(continuing)

He told me everything. He told me
of your longing... your need...
your craving.

Lawrence is craning his neck around the corner, looking
past the terrace and down to the cove. We see from his
POV that Janet and Freddy are gone. He knows he must
get out there.

MRS. REED

(continuing)

If only he'd called sooner. My
husband and I are flying off to
Rio. I must go, but I came for
you and I'm here now for you and
I'll be with you for as long as
you need me.

Lawrence looks outside, then at Mrs. Reed.

LAWRENCE

When is your flight?

MRS. REED

In an hour.

LAWRENCE

(makes a decision)

Let's go.

He grabs her hand, pulls her into an adjacent room, and
slams the door.

83

EXT. BEACH - TWO SHOT - FREDDY AND JANET - DAY

83

Freddy is lying on his stomach on the beach towel as
Janet rubs suntan lotion on his back and shoulders...

(CONTINUED)

83 CONTINUED:

83

JANET
How does that feel?

FREDDY
Wonderful...

Janet starts rubbing lotion on Freddy's legs.

FREDDY
(continuing; after
proper pause)
Would you mind massaging my legs
too?

JANET
(very sadly)
Freddy... I am...

FREDDY
Oh.

JANET
(as she massages)
Well, can't you feel anything at
all?

FREDDY
No... but keep trying... maybe...
something will happen.

Janet massages vigorously... Freddy obviously enjoys
it.

84 INT. VILLA CORRIDOR - DAY

84

O.S. we hear a long satisfied SIGH. The door that Lawrence slammed before is now quickly opened. Lawrence emerges straightening his hair.

85 INT. VILLA STAIRCASE - DAY

85

Lawrence comes down the staircase zipping his trousers and shouts to Arthur.

LAWRENCE
Arthur...

ARTHUR
(appears at top
of stairs)
Sir?

(CONTINUED)

85 CONTINUED:

85

LAWRENCE

Arthur, see to it that Mrs. Reed gets to the airport... right away.

ARTHUR

Certainly, sir.

86 EXT. BEACH - DAY

86

Freddy is now lying under a beach umbrella with Janet...

FREDDY

I'm sorry I was so depressed this morning... It's just that last night I had a dream... about her.

JANET

Ooh.

FREDDY

I remember how I used to just sit and look at her...

(he gently reaches up and touches Janet's face)

... and I'd touch her face... like this.

JANET

(fondly)

That is so sweet.

FREDDY

She was the first girl I ever kissed.

JANET

Really?

FREDDY

And now I'll probably never kiss another girl for the rest of my life.

JANET

Oh, Freddy, that's ridiculous! You're an attractive, sensitive, exciting man! I'm sure there are a million women in the world who would like to kiss you.

(CONTINUED)

86

CONTINUED:

Freddy turns over on his back clumsily, pathetically, looks up at Janet, taking a dramatic pause before he asks her...

FREDDY

Can I ask you a question, and I want you to be completely honest with me.

JANET

Okay.

FREDDY

Am I attractive and exciting to you?

In response to his question, Janet bends down and kisses Freddy on the lips. After a moment they break and look at one another. It is apparent that Janet is affected by the kiss. As they kiss again, a long kiss this time.

LAWRENCE (O.S.)

Excuse me.

We see Lawrence standing watching at the foot of the stairs.

LAWRENCE

(continuing)

Miss Colgate, may I talk to you please?

He walks away along the beach, Janet jumps up and runs after him.

JANET

I'm sorry.

LAWRENCE

Janet, I'm dropping the case.

JANET

Oh no, please don't. I know I shouldn't have done it. It's just that I felt so sorry for him. When you heard that awful story about his girlfriend and the dancer, how did that make you feel?

LAWRENCE

It made me feel physically sick.

(CONTINUED)

86 CONTINUED: (2)

86

JANET

Then please help him, please,
please, please.

LAWRENCE

Alright, I will.

JANET

Thank you.

LAWRENCE

But, Janet, we must hide our pity.
Our job now is to create in him an
overpowering desire to walk. You
and I must be his role models. We
must enjoy ourselves so much that
Freddy will literally jump out of
that wheelchair and join us.

JANET

I'll try, Doctor, but it won't be
easy.

LAWRENCE

I will be there to help you.

They both turn around and look at Freddy lying where
Janet left him, watching them both.

87 EXT. SPEEDBOAT ON OCEAN - DAY

87

Lawrence in back of speedboat, watches while Janet
water skis. They both wave as they go past Freddy who
is at the end of the pier sitting in his wheelchair
watching them.

88 EXT. TENNIS COURT - DAY

88

Janet and Lawrence are dressed in tennis whites.
Freddy sits near the net. Lawrence serves and the ball
drives hard and hits Freddy.

LAWRENCE

Sorry, Freddy!

Freddy moves away, to the far corner of the court.
Lawrence tosses the ball, swings mightily and once
again it smashes into Freddy.

LAWRENCE

(continuing)

Sorry, Freddy!

89 EXT. BEACH - DAY

89

Lawrence and Janet are horseback riding at a very slow trot alongside the sea. They trot OUT OF FRAME. In the f.g. Freddy enters, huffing and puffing, trying to keep up with them.

90 INT. SMALL NIGHTCLUB - NIGHT

90

It is quite crowded.

SHOT FAVORING LAWRENCE AND JANET... as they dance.

SHOT OF FREDDY... as he sits at a table in his wheel-chair watching Lawrence and Janet.

TWO SHOT - LAWRENCE AND JANET

JANET

How much of this can he stand?

LAWRENCE

Don't show any pity. Look happy.
Enjoy yourself.

Janet smiles, then looks over at Freddy and laughs.

JANET

Are you sure?

LAWRENCE

Yes... come... come...

Lawrence dances her over to Freddy dipping her in front of him.

LAWRENCE

(continuing)
Isn't she fabulous? Wouldn't you like to dance with her?

Freddy just stares.

LAWRENCE

(continuing)
What's stopping you? Get out of that chair and dance with the girl.

CAMERA PANS to the bar next to Freddy. Seated there are three British sailors. DUBIN and SATTLER and one other. They react to this seemingly vicious taunting by Lawrence.

(CONTINUED)

90 CONTINUED:

90

LAWRENCE

(continuing)

Okay... just sit there and miss
all the fun.

Lawrence takes Janet back to the dance floor.

SATTLER(moving closer
to Freddy)Oi!... Oi!... Mate... who's the
asshole?**DUBIN**"Get up and dance" he says, I'd
like to smack him one!

Freddy, thinking fast, plays it to the hilt.

FREDDYIt wouldn't be so bad...
(looks off, depressed)
... but... she used to be my
girl...

Dubin and Sattler look off toward Lawrence with hatred.

FREDDY

(continuing)

If I could just get her alone I
think I'd have a chance... but...
he's always around...

Lawrence and Janet dancing...

LAWRENCEI have another idea... Love put
him in that chair, perhaps love
will get him out. I think it
would help him if I gave you a
little kiss.**JANET**

Well, if you think so.

LAWRENCE

Yes.

Janet closes her eyes. As Lawrence cups Janet's face
and goes to kiss her, CAMERA PANS to Sattler, Dubin and
Freddy. Freddy sits stoically, while Dubin and Sattler
are numb with outrage.

(CONTINUED)

90 CONTINUED: (2)

90

DUBIN
Why that piece of shit.

SATTLER
(looks at Dubin)
Whaddya reckon?

DUBIN
Hey... oi... There's a transport
plane leaving for Honduras tonight
... how'd you like your friend to
be on it?

Freddy is touched by the gesture.

90A EXT. HOTEL ENTRANCE - NIGHT

90A

Lawrence and Janet get out of the car, leaving Freddy
in it.

JANET
Good night, Freddy.

LAWRENCE
I'll be right back... Think happy
thoughts.

He walks Janet towards the hotel.

90B EXT. HOTEL ENTRANCE - NIGHT

90B

JANET
Doctor, do you think the therapy
is working?

LAWRENCE
Yes, I'm terribly pleased.

JANET
Good... I'm sorry about the delay
in paying your fee, but I should
have it by tomorrow. It just took
longer than I thought it would to
raise the money.

LAWRENCE
You had to raise the money?

JANET
Well, the cash prize wasn't quite
enough, so I had my father sell
off the car, the furniture and all
the jewelry.

(CONTINUED)

90B CONTINUED:

90B

LAWRENCE

What cash prize?

JANET

From the contest. You know, I was selected "The United States Soap Queen." That's why I'm on this all expenses paid trip to Europe.

LAWRENCE

Your father doesn't own the United States Soap Company?

JANET

(laughing)

My father!... No... I just use their laundry detergent. You see I entered their contest and I won.

LAWRENCE

You barely know Freddy. You'd sell everything you owed for him?

JANET

It's not everything...

(innocently guilty)

... I'm keeping the mink.

(beat)

Is that wrong?

(explaining)

Besides, knowing I helped a man like Freddy be able to live his life again is worth more to me than a car or some furniture or all that jewelry. I really couldn't ask for a better prize than that.

LAWRENCE

(genuinely moved
almost to tears)

I didn't know people like you really existed. You are generous, sincere... you are wonderful.

JANET

(shyly)

Thank you...

(beat)

Well, good night...

LAWRENCE

(watches her enter
the hotel)

Good night.

91 INT. LAWRENCE'S CAR - NIGHT

91

Lawrence and Freddy driving home. They're in the middle of a heated argument.

LAWRENCE

Freddy, get it through your head.
The bet's off. She hasn't got the
money.

FREDDY

The bet's on! She's got the
money.

LAWRENCE

Only after selling everything she
owns.

FREDDY

Come on... she's keeping the mink.

LAWRENCE

Freddy, the women I normally deal
with are carefully screened. They
are wealthy and corrupt. I never
take advantage of the poor and the
virtuous...

FREDDY

Okay, okay, okay. Well... forget
about the money... But the bet's
still on.

LAWRENCE

Alright... then what's the bet?

FREDDY

She's the bet!

LAWRENCE

What do you mean?

FREDDY

What do you think I mean!

LAWRENCE

Don't you ever have an emotion
that originates above the waist!
I can tell you one thing for
certain, Freddy, a woman like
Janet would never give herself to
a man like you.

FREDDY

You're sure about that?

(CONTINUED)

91

CONTINUED:

91

LAWRENCE

Yes I am!

FREDDY

Do you wanna bet?

LAWRENCE

Alright, Freddy, it's a bet! But
I'm not competing to win, I'm just
betting that you fail.

FREDDY

Loser leaves town?

LAWRENCE

Alright, Freddy.

92

EXT. VILLA GATES - NIGHT

92

As Lawrence approaches the driveway to his villa, we see the gates are blocked by a truck. Lawrence pulls to a stop and HONKS his horn. Calls to sailor in driver's side of truck...

LAWRENCE

I say... I say...

DUBIN

What d'ya want?

LAWRENCE

You're blocking my gate.

DUBIN

You'll have to see the captain,
he's round the back of the truck.

LAWRENCE

(gets out of car,
walks towards truck)Look here, this is private
property.

DUBIN

See the captain.

Lawrence walks to the back of the truck, parts the canvas flaps and sticks his head inside.

LAWRENCE

(muffled)

Captain?!

(CONTINUED)

92

CONTINUED:

92

Lawrence is suddenly yanked into the truck, which drives off only to stop aside Freddy still in Lawrence's car for:

DUBIN

Will you be alright?

FREDDY

She said she'd meet me here, wish me luck.

Freddy salutes him, and as truck drives away he scoots into driver's seat and drives the car to the villa.

92A

EXT. VILLA ENTRANCE - NIGHT

92A

Freddy gets out of the car, runs inside... moments later he is out again having changed clothes, finishes dressing as he jumps into Lawrence's car and drives away.

93

INT. JANET'S SUITE - NIGHT

93

We hear a KNOCK at the door. Janet in a robe over a nightgown, crosses to door. She opens the door and we see Freddy sitting there in his wheelchair.

JANET

(surprised)

Freddy, I thought Dr. Schauffhausen took you home.

FREDDY

Yeah... well, he did. I couldn't sleep. I have to talk to you.

JANET

Well, come in.

She closes the doors.

FREDDY

(wheeling in)

I was thinking about what Dr. Schauffhausen told me... that I could walk again if the desire was strong enough.

JANET

Yes, he told me the same thing.

(CONTINUED)

93 CONTINUED:

93

FREDDY

Janet... I think you're the only person in the world who can give me that desire.

JANET

What do you mean?

FREDDY

(almost embarrassed,
sweetly, swallows
hard)

I... am in love with you... and I think I could walk again, if I thought you loved me too.

JANET

(moved)

Oh, Freddy.

FREDDY

But I still have that terrible fear...

JANET

What fear?

FREDDY

The fear that my feelings won't be returned.

JANET

But your feelings will be returned, because I think I love you too, Freddy... and you will walk again...

(she bends down and places his feet on the floor)

Here...

FREDDY

What are you doing?

JANET

(moves back a little way across the room,
holds out her arms encouragingly)

Now stand up, and walk to me...

FREDDY

No... I can't.

(CONTINUED)

93 CONTINUED: (2)

93

JANET

Oh yes, you can, come on... stand up and walk to me.

FREDDY

(trying to push himself up)

You won't disappoint me?

JANET

No, I won't disappoint you... stand up... come to me.

Freddy lifts the other leg, then leaning forward and pushing off the handles of the wheelchair, he pushes himself up, falls back a little then comes back up, almost falls, then rights himself and then... stands!

FREDDY

I'm standing! I'm standing!

JANET

(arms outstretched)

Yes! Now walk to me... come on...

FREDDY

You won't let me down?

JANET

No, I won't let you down... come on... come on...

Freddy starts to take some very weak, faltering steps towards Janet.

Freddy staggers to Janet and puts his arms around her. They cuddle together for a moment.

JANET

Do you want to rest?

FREDDY

No... no... no... I want to keep going... go over there.

Freddy points to her open bedroom door as he continues...

JANET

Here?

FREDDY

No, further back!

(CONTINUED)

93 CONTINUED: (3)

93

JANET

(Janet is now by
the bed)

Here?

FREDDY

Yes!

JANET

Come on, walk to me, Freddy.

FREDDY

I'm afraid.

JANET

Come on, don't be afraid... Don't
you want to kiss me?

FREDDY

Yes!

JANET

Well then come over here and I'll
prove that I love you.

FREDDY

You'll prove it???

JANET

Yes... I'll prove it... come on...
yes... yes...

Freddy starts his halting, faltering footsteps toward Janet and his conquest... He's there. He embraces Janet.

FREDDY

I... I... made it!

JANET

Yes, Freddy, you made it!

FREDDY

And all because of your love...

As Freddy goes to kiss Janet...

LAWRENCE (O.S.)

(interrupting)

Our love, Freddy, we all love you.

Freddy freezes, then turns to see, sitting in a corner of the room, unseen by Freddy, is Lawrence.

(CONTINUED)

93 CONTINUED: (4)

93

Lawrence rises, comes to Freddy and Freddy and Janet get up from the bed. Lawrence puts his arm around Freddy.

LAWRENCE

(continuing)

It's moments like this that make being a doctor worthwhile.

JANET

No wonder they call you a genius. You said he'd come here tonight, and he did!! You said he'd walk, and he did! Everything turned out just the way you said it would.

(to Freddy, who is
appropriately
stunned)

Freddy, I'm beginning to believe this man can perform miracles.

FREDDY

I'm beginning to believe it too.

With his arm around Freddy to support him, Lawrence says:

LAWRENCE

Come, my boy, you've had an exhausting evening.

94 INT. HOTEL HALLWAY - NIGHT

94

LOUD MUSIC is heard coming from down the hallway. Lawrence is heading Freddy to a suite.

FREDDY

How the hell did you get off that plane?

LAWRENCE

I was never on it!

FREDDY

There were six sailors in the back of that truck.

LAWRENCE

(shows Freddy his Royal Naval emblem)

Seven sailors, Freddy, Royal Naval Volunteer Reserve.

(CONTINUED)

94 CONTINUED:

FREDDY

You think you got me, don't you?
 Well this is just the beginning,
 because now I'm really gonna turn
 on the charm.

LAWRENCE

No you're not. I'm taking her to
 the airport in the morning. You
 failed, Freddy, I'm making certain
 she gets as far away from you as
 possible.

FREDDY

Oh yeah! And how do you plan on
 doing that? How do you plan on
 ever getting her to the airport
 without Mr. Freddy Benson on you
 like glue?

Lawrence has stopped at a closed door... and knocks on it.

FREDDY

What are you doing?

94A INT. HOTEL SUITE - NIGHT

In the room behind him we see Dubin, Sattler and the other sailors having a party with more girls, champagne and food.

SATTLER

Hey, fellers! Look who's here!

DUBIN

Oh, yes... and he can walk, just like The Man said he could. Oi, guys! Have a look at this...

FREDDY

H... H... Hi! Hi!

LAWRENCE

Would you take care of my friend 'til I get back? There's plenty more food and champagne coming.

They AD LIB the affirmative and pull Freddy into the room.

95 OMITTED

96- INT. AIRPORT TERMINAL - EARLY MORNING
96A

Lawrence is walking Janet towards the departure gate.

JANET

But, Doctor, couldn't I just call
Freddy?

LAWRENCE

No... you must trust me in this
now.

JANET

But I think maybe I love him. And
I think that he maybe loves me.
And now that he's cured.

LAWRENCE

Then it's even more important that
you go away for a couple of weeks.
If a man loves you -- he will
follow you.

JANET

But how do I know he will follow
me?

LAWRENCE

Trust me, this one last time.

JANET

(not too sure)
Alright... will you tell him I
said goodbye?

LAWRENCE

Of course!

Janet starts to walk away, then remembers something.

JANET

Oh, Doctor, what about your fee...?

LAWRENCE

Do what I tell you and you can
forget about the fee.

They say their goodbyes and Lawrence turns and walks
away.

97 INT. HOTEL SUITE - MORNING

97

Lawrence arrives as the sailors' party is just ending.
There is no music anymore. The last sailors, who are
rather drunk, are struggling out with the girls.

(CONTINUED)

97 CONTINUED:

97

Lawrence walks into the room to find Freddy leaning up against a wall in conversation with Sattler. They AD LIB their goodbyes and Sattler leaves.

LAWRENCE

Well you seem to be having a very nice time.

FREDDY

I had a great time.

He is still leaning and with his free hand he motions to a bottle on a table.

FREDDY

(continuing)
Could you hand me that super glue solvent please?

98 EXT. HOTEL ENTRANCE - DAY

98

Lawrence and Freddy emerge from the hotel.

LAWRENCE

Well, Freddy, it's over! See that plane? There goes your bet. Janet's on it.

FREDDY

I don't believe it.

LAWRENCE

Freddy, have the honor to admit it. You've lost! Go and see for yourself she's gone.

Lawrence gets into his car.

LAWRENCE

(continuing)
Have a safe trip, a prosperous career.

Lawrence drives off smiling. Freddy turns around and runs back into the hotel.

99 EXT. SKY - DAY

99

POV of plane flying over.

100 INT. JANET'S SUITE - DAY

100

The door to the suite is open. A chambermaid is coming out with linen as Freddy runs in --

FREDDY

(looking around)

Janet? Janet? It's me... Freddy!

He walks into the obviously empty bedroom.

FREDDY

(continuing)

Janet!

He sits on the bed, dejected.

FREDDY

(continuing; to himself)

I lost.

JANET (O.S.)

Freddy?

Janet appears in the doorway.

FREDDY

Hi...

Janet walks towards him.

JANET

You're here! I know the doctor said it might endanger your recovery.. but I had to see you... you see...

(she walks towards him through)

I really am in love with you...

FREDDY

Really? You actually love me?

JANET

Uh huh!

Janet has reached Freddy and they kiss.

JANET

(continuing)

Now that you're walking, do you think... that you can... well...

FREDDY

I could try.

(CONTINUED)

100 CONTINUED:

100

They fall back onto the bed.

JANET

You might find this hard to believe but I haven't had much experience.

FREDDY

Me either.

Freddy starts to unbutton her blouse and Janet stops him with...

JANET

Could you... close the drapes?

FREDDY

(gets up)

Sure.

JANET

And close the door...?

CAMERA HOLDS on Janet as the light gets dimmer.

FADE OUT.

FADE IN:

101 EXT. VILLA SWIMMING POOL - DAY

101

CLOSEUP of the sun reflected off water. Lawrence's head comes bursting up through the water. The splash seems cleansing to a happy Lawrence. We hear the PHONE ring. Arthur brings the phone to Lawrence by the side of the pool.

ARTHUR

It's Andre, sir.

LAWRENCE

(takes the phone)

Thank you. Hello, Andre. What a beautiful morning.

102 INT. ANDRE'S DESK IN JAIL - DAY

102

(NOTE: We will be INTERCUTTING between Lawrence and Andre in this scene.)

(CONTINUED)

102 CONTINUED:

102

ANDRE

M'sieur Janison, are you lying down?

LAWRENCE

What?

ANDRE

You would be wise to hear the news lying down.

LAWRENCE

What do you mean?

ANDRE

Miss Colgate was seen returning to the hotel.

Lawrence is shocked.

LAWRENCE

But I took her to the plane.

ANDRE

Then somebody has taken her off.

LAWRENCE

(reacts with dismay)
Where's Freddy?

ANDRE

(shakes his head)
The jackal is with Miss Colgate right now. They have been together in her room with the curtains drawn.

LAWRENCE

Oh! For how long?

ANDRE

Not long, M'sieur, but long enough. It is a disaster.

LAWRENCE

(with finality)
It seems the teacher has underestimated the student.

Andre takes a handkerchief-covered object from his desk drawer and unwraps it carefully. It's a Luger pistol.

(CONTINUED)

102 CONTINUED: (2)

102

ANDRE

All is not lost... I have here a Luger pistol which belonged to Hermann Goering... The fat one. I was told his were the only fingerprints on it. Even if they find the gun what can they do?

LAWRENCE

No, we must accept defeat graciously. Now, I must prepare for the jackal, I'm sure he will be here soon to gloat over his victory. Thank you, my old friend.

He hangs up the phone.

103 INT. LAWRENCE STUDY - DAY

103

Lawrence is standing by the window, waiting. He's trying to keep his dignity in this bad situation. He hears a CAR approaching. He hears the CAR DOOR close. He hears the front DOORBELL ring. He waits for Freddy. Arthur opens the door. It is Janet. Arthur exits. Lawrence moves forward to Janet as she runs to him, she is crying. He leads her to a chair...

LAWRENCE

Janet... Janet... What's the matter?

JANET

... I know what you said, but I just had to see him again... You see I... I thought I was in love with him.

LAWRENCE

(hurt but doesn't show it)

What?

JANET

I went back to see him... and... we spent the morning together.

LAWRENCE

(probing)

You spent the morning together?

(CONTINUED)

103 CONTINUED:

103

JANET

Uh huh!

LAWRENCE

And?

JANET

And... we made love.

Lawrence is visibly sickened.

JANET

(continuing)

... and then what happened was, I fell asleep. When I woke up, he was gone -- He took all my money, my mink, my jewelry, my traveler's checks, even my little change purse. What kind of a man would do something like that? And you know what else? I'm beginning to think that he could walk all along, that he pretended this whole thing just to get to me and my money... It was all my savings, the prize money, everything -- fifty thousand dollars!

LAWRENCE

But, Janet, I told you I'd waive the fee.

JANET

It had already gotten here, I had it in my purse... What am I going to say to my father? Some of the money was his!

LAWRENCE

(gets up and calls to Arthur, opens his safe)

Arthur...

Arthur enters.

ARTHUR

Yes, sir?

LAWRENCE

Arthur, please call Andre and tell him to find Officer Benson.

(MORE)

(CONTINUED)

103 CONTINUED: (2)

103

LAWRENCE (CONT'D)

It seems he has stolen Miss Colgate's property. I will be at the airport.

(to Janet)

Janet, I am going to cover your losses.

He takes \$50,000 from the safe and puts it in a bag -- hands it to Janet.

LAWRENCE

(continuing)

You and your father will get your \$50,000 back. And I'm putting you on the first plane out of here, but this time I'll make sure you're on it.

JANET

But you're not responsible, how could you have known?

LAWRENCE

(leading her out)

A good psychiatrist would have known he was a charlatan. In any case, it's cheaper than paying the malpractice suit you could easily win.

JANET

I can't take your money.

LAWRENCE

You can... and you will.

They exit.

104 EXT. AIRPORT - DAY

104

The plane is parked on the tarmac. A few late passengers are embarking. It's the last boarding call. Lawrence is saying goodbye to Janet. She has her one piece of hand luggage and the bag of money Lawrence gave her.

LAWRENCE

(calls to her lagging behind)

Janet... Janet... come on. You change planes in Paris.

(CONTINUED)

104 CONTINUED:

104

JANET

Okay. I just don't feel good
about taking your money.

LAWRENCE

I feel good about it.

JANET

If you're ever in Cleveland, will
you call me?

LAWRENCE

I will.

JANET

It's been so great to meet you.
(gives him a peck
on the cheek)

Goodbye.

LAWRENCE

Goodbye.

(pause)

Janet...

JANET

Yes?

LAWRENCE

(chickens out)
Uh... have a good flight.

Janet walks quickly to the waiting airplane. She is the last one to board. She seems to hesitate for a moment. Suddenly she turns and races back to Lawrence and shoves the bag containing the money back at him.

JANET

(continuing)

No, I can't take that. It doesn't belong to me.

(backing away to
the plane)

I'll always have something from
you that means much more to me.
Thank you.

She turns up the stairs, blows a kiss to Lawrence. Enters the plane just in time as its door closes. In the distance we have heard the SOUND of a siren.

(CONTINUED)

104 CONTINUED: (2)

104

We thought it might have had something to do with the airport, but instead we see it is Andre's blue car. With its lights flashing, it comes to a SCREECHING stop on the tarmac. Andre gets out of the car followed by a handcuffed Freddy who is wearing his shoes, a white hotel robe and nothing else. Andre speaks to Lawrence who is watching the plane start up.

ANDRE

M'sieur Janison, I caught him at the hotel returning to the scene of the crime.

FREDDY

What crime? What is this guy talking about?

LAWRENCE

(pointing to her plane taxiing to the runway)

Listen, Freddy, this time she really is on that plane... and you can't harm her again.

FREDDY

What? You gotta stop her!

Freddy makes a futile attempt at running after the plane shouting at it to stop. Lawrence smiles as he runs back.

FREDDY

(continuing)

You idiot, you let her go. You idiot.

LAWRENCE

I know you slept with her, but you didn't have to steal her money.

FREDDY

Steal her money? She stole from me. All I know is, I'm about to win the bet and she says "Will you close the drapes?" She says, "Will you close the door?" She says, "Will you take a shower?" So I take a shower and when I come out she's gone. My clothes were gone, my money's gone, my watch's gone, she even took the two thousand francs she gave me.

(CONTINUED)

LAWRENCE

Freddy, do you really expect me to believe that? When she just gave me back the fifty thousand dollars I gave her.

All of a sudden Lawrence notices something. He feels the weight of the bag. It seems a bit too heavy for it to contain just money.

FREDDY

What fifty thousand dollars?

LAWRENCE

The fifty thousand dollars you stole from her!

As Freddy raves on, Lawrence opens the bag. Instead of \$50,000 he finds Freddy's clothes and a note.

FREDDY

Hey! Those are my clothes.

They both read the note which says:

"Hello, boys, it was fun, I'll miss you."
Love, Janet The Jackal.

P.S. I'm keeping the money. Is that wrong?

Lawrence and Freddy both take it in slowly.

FREDDY

Of all the lousy... She is a lying, she is conniving, she is dishonest, she is deceitful, she is two faced, she is a crook and she is dishonest...

LAWRENCE

Yes...

Lawrence looks at the plane as it soars overhead... he is smiling...

LAWRENCE

(continuing)
Isn't she wonderful?

FADE IN:

107 EXT. VILLA GARDEN OVERLOOKING SEA - DAY

107

TITLE: ONE WEEK LATER.

We see the back of Lawrence who is seated on a love seat facing the Mediterranean. Freddy enters FROM CAMERA followed by Arthur who places Freddy's bag on the ground next to the love seat.

FREDDY

Arthur, I'm sorry I broke your VHS player. I'm gonna get the make and model number and as soon as I get settled I'm gonna send you a check.

ARTHUR

Oh, shut up.

Arthur exits. Freddy sits on the love seat next to Lawrence.

Long pause.

FREDDY

Well, thanks for letting me stay the extra week.

Long pause.

FREDDY

(continuing)
... Y'know, I kinda had it figured all along. "J" Janet -- "J" Jackal. When you think about it, it's pretty obvious.

Long pause.

FREDDY

(continuing)
When do you think she was on to us?

LAWRENCE

From the beginning, Freddy, she was on to us from the very beginning. It was perfect.

Pause.

FREDDY

So, what are you going to do now?

(CONTINUED)

107 CONTINUED:

107

LAWRENCE

It's going to be quiet around here now. The season's over. Autumn's coming. I'm shutting up part of the house.

Long pause... Freddy stands.

FREDDY

Well... Goodbye.

They stand and shake hands.

LAWRENCE

Goodbye, Freddy.

All of a sudden O.S. we hear the babble of VOICES. Lawrence and Freddy turn and look over the stone steps leading from the beach.

They see about ten elegantly-dressed people walking up the steps laughing and talking. The voice we hear most is that of a WOMAN and we see her break through the crowd. We can't see her face. She has red hair, is dressed elegantly and has a strong Palm Beach accent. She is organizing, pointing, directing. She is all motion.

WOMAN

Hold it... hold it... excuse me...
excuse me... can I get past...
(she walks up to Lawrence
and Freddy)

So there you are! Gawd, what a
hike! What? Are you kidding me
with this gravel? These heels
weren't made for this.

The Woman walks past a confused Lawrence and Freddy and stops at the edge overlooking the Mediterranean. For the first time we see a boat in the water below. This is not an ordinary boat. It is a sleek, sexy, luxurious 150 feet long yacht. The Woman opens her purse and takes out a walkie-talkie and uses it to speak to a man on the yacht.

WOMAN

(continuing)

Hello! Hello! Can you see me?
We made it, you can bring up the
bags pronto.

She turns around and for the first time we, and Lawrence and Freddy, see her face. It is Janet.

(CONTINUED)

107 CONTINUED: (2)

107

Yes, she has different hair, and clothes and makeup. Yes, she doesn't sound like Janet. But it definitely is Janet. She puts the walkie-talkie back in her purse and walks back past Lawrence and Freddy towards the party of people which has stopped on the pathway.

JANET

Now, first, intros. Nikos!
Nikos! Get over here!

She walks to a wealthy-looking MAN and pulls him out of the group. He lets go of a very young, sexy girl. Janet brings him to Lawrence and Freddy, who are of course wondering what the hell is going on.

JANET

(continuing)

Come on, everybody. I want you to meet Mr. Big Stuff.

(to Lawrence)

I was showing Nikos some property in Florida. He says, "If I'm gonna invest sixteen million bucks, I want to do it someplace new." I go, "Like where?" He goes, "How about Australia?" And then it hits me... Boom... Australia... what, are you kidding me? We gotta go meet Mr. Australia himself! So he goes, "Why not?" I got, "Why not?" And pretty soon we're all going "Why not?"

At this, the entire crowd shout, "Why not?"

JANET

(continuing)

So... Nikos Papandripolous, I'd like you to meet the favorite son of Australia... Chips O'Toole.

There is a long pause.

JANET

(continuing)

Well? Aren't you going to say anything?

Lawrence now realizes what's going on. He looks at Janet. He can go along with her, or he can lose her. Janet looks at him. He takes a beat...

(CONTINUED)

107 CONTINUED: (3)

107

LAWRENCE
 (in strong Australian accent)
 G'day, Nikos, how's it goin', sport? Chips O'Toole. Hotels and oil, from down under.

NIKOS
 (they shake hands)
 Hello.

JANET
 You still got that situation available in Sydney?

LAWRENCE
 No, Paula. They've all gone. Never mind, Nikos, people drop out, don't they? Come on up to the house, we'll throw a couple of shrimps on the barbie for you.

Janet turns to Freddy.

JANET
 Hey, wait a minute, we forgot somebody... Mister Junior Partner himself, the man Chips can't do without... the whizz kid... Randy Bentwick.

Freddy looks at Janet. He too takes a beat. What the hell. He smiles broadly, extends his hand to Nikos and is about to say something, when Janet says...

JANET
 (continuing)
 Unfortunately, Randy is a mute...

Freddy immediately closes his mouth as he shakes Nikos' hand.

NIKOS
 Ah! How are you?

JANET
 ... But he understands Greek perfectly.

Nikos begins speaking to Freddy in Greek.

JANET
 (continuing; cutting him off)
 You'll talk about it later.

(CONTINUED)

107 CONTINUED: (4)

107

She ushers the crowd and Nikos ahead of her.

The group is talking animatedly together as she ushers them away to the villa across the lawn. She turns and looks at Lawrence and Freddy. She drops the abrasive accent and the Palm Beach character. She is now the Janet we know... although she seems more adult, more confident. She walks back to Lawrence and Freddy, looks at them and says:

JANET

(continuing)

I made three million last year.
And your fifty thousand was the
most fun. Are you ready? Then
let's go?

They smile at each other, and all three walk up the path towards the villa.

Janet then puts her arms through theirs and as the CAMERA GOES UP and UP ENDING on a HIGH WIDE and beautiful SHOT of the villa, we see our threesome walk forward to do their unholy work. AS CREDITS APPEAR.

FADE OUT.

THE END